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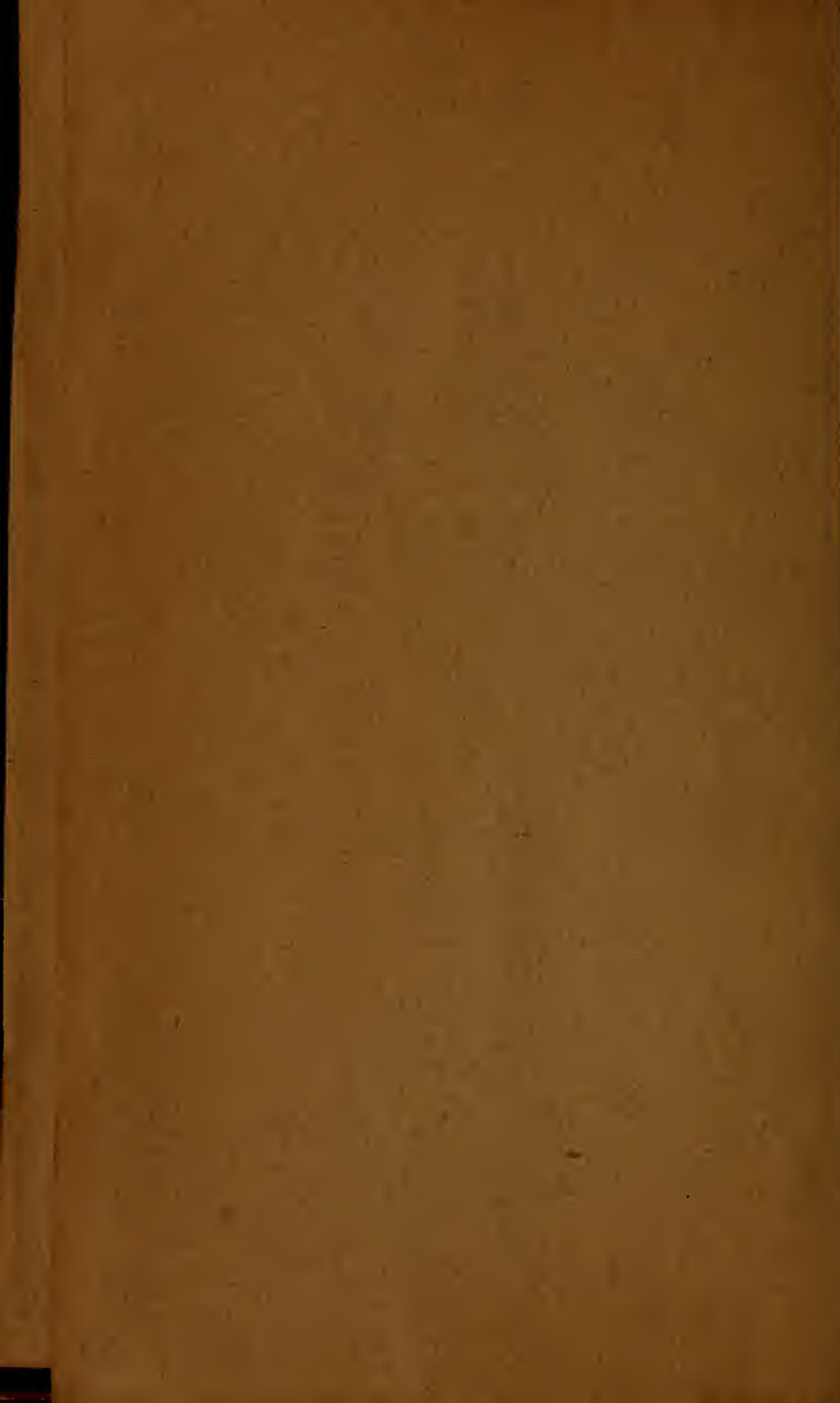


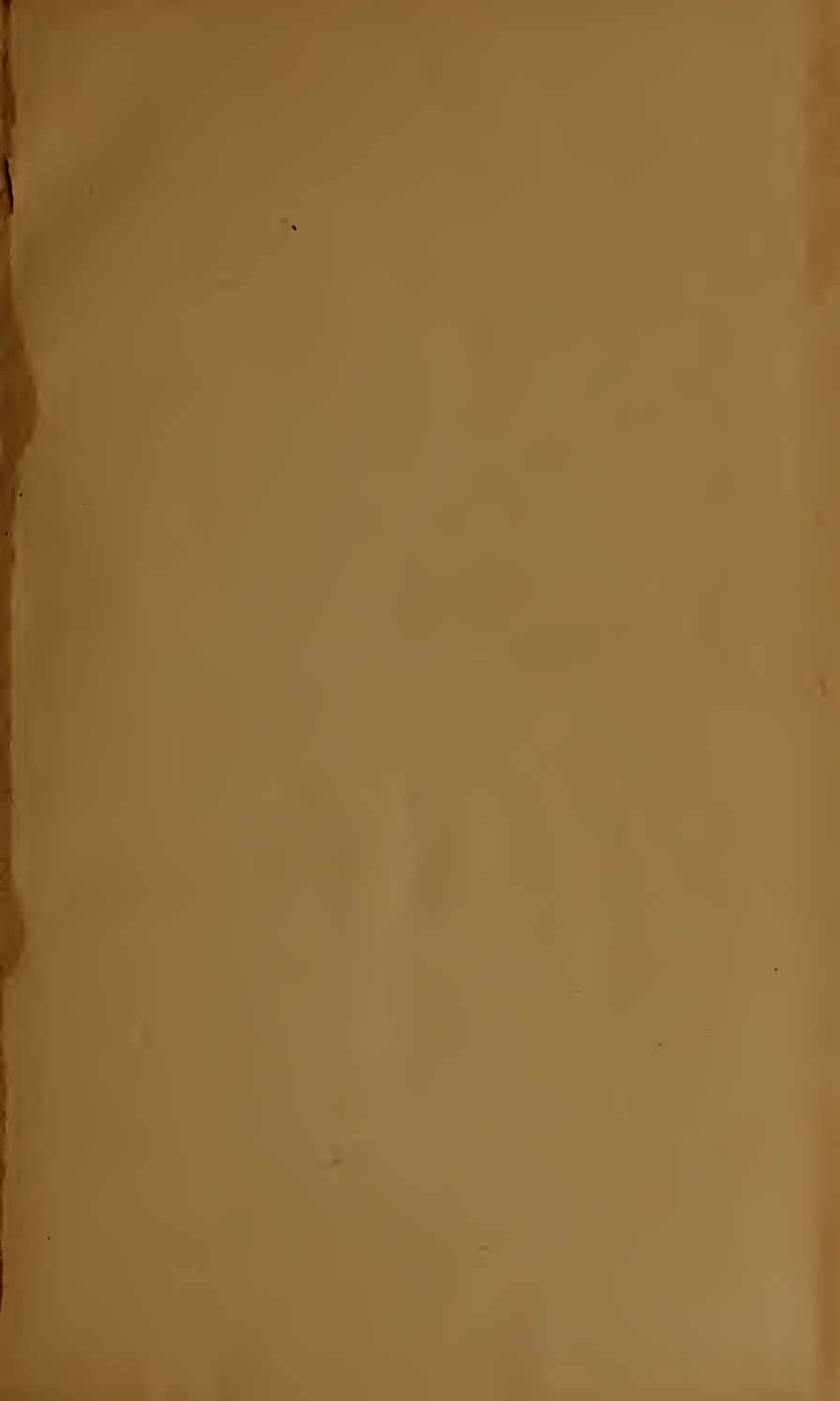
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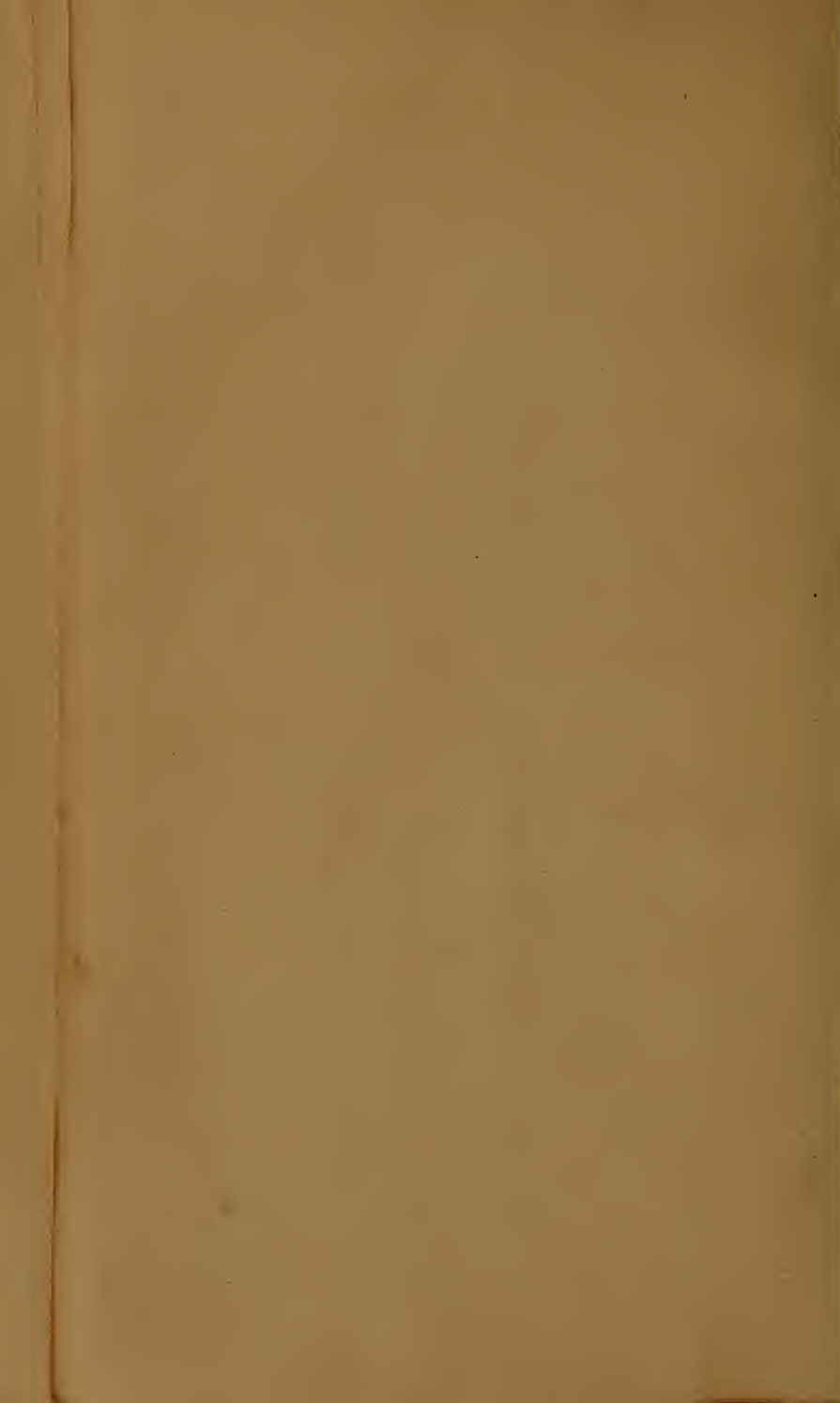














# INSTITUTES OF GRAMMAR,

AS APPLICABLE TO THE

# ENGLISH LANGUAGE,

OR AS

INTRODUCTORY TO THE STUDY

OF

**Other Languages,**

SYSTEMATICALLY ARRANGED, AND BRIEFLY EXPLAINED.

To which are added some Chronological Tables.

BY

**JAMES ANDREW, LL. D.**

*Quicquid præcipies, esto brevis: ut cito dicta  
Percipiant animi dociles, teneantque fideles.*

HOR.

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LONDON:

PRINTED FOR BLACK, PARBURY, AND ALLEN,  
LEADENHALL-STREET.

1817.

Price 6s. 6d. in plain Binding.

PE 1109  
A56

*The Reader is requested to take the trouble of correcting the following Errata.*

Page 32, last line, for Preface read Page 64

34, line 21, *dele* "These signs are."

49, line 34, for *συζόμενος* read *συζόμενος*; and for *πρεσβύτης* read *πρεσβύτερος*

50, line 7, for *lengthening* read *length-ening*

68, line 39, for *Brother—, Cousin—*, read *Brothers—, Cousins—*

70, line 23, for *Vhe* read *The*

79, line 17, for *lying a* read *a lying*

80, line 24, for *as between* read *or between*

line 34, for *friends* read *friend's*

98, line 27, for *two* read *too*

## P R E F A C E.

THE Goths, an ancient and a celebrated race of men, were remarkable for their bravery, generosity, and genius for learning. Their history, of which very scanty remains are left, commences, according to Herodotus, with the labours of the Grecian Hercules, who is identified by Sir Isaac Newton with Sesac or Sesostris King of Egypt, who flourished B. C. 1050 years. These Goths, whom Herodotus has spoken of, inhabited less or more of the northern parts of Europe, from the Euxine to the Baltic Sea; and the rivers Danube and Rhine appear to have been their natural boundary on the south. They came originally out of Assyria, and had various names at different times, and in different places, as Cushites, Cutheans, Getæ, Massagetæ, Ostrogoths, Visigoths, Mæso-goths; but the common name given to them by the Greeks was that of Scythians\*, the letter *s* being sometimes a gratuitous prefix to the consonant *c* hard, or *k*, in the Greek language.—It would appear from a few scattered hints in the writings of the Apostle Paul, that amongst his early converts to Christianity in Greece were some principal persons out of Scythia, who had resorted thither on either literary or commercial pursuits. These undoubtedly carried back, about A. D. 65 or 66, into their own country, some parts of the holy Scriptures written in Greek. When, in process of time, the Greek language was less known in Scythia, and the intercourse with Greece was impeded by the mutual wars and jealousies between the Romans and the Gothic nations, the New Testament was translated out of Greek into Gothic, about A. D. 300, by Wulphilas: which circumstance proves two things; first, the continued success of the gospel; and secondly, that beyond the pale of the Roman empire it was not unlawful to read the Bible in the vulgar tongue. The early conversion of a few Scythian chiefs to Christianity accounts most easily for the favourable reception and the kind protection which the Jews experienced from that nation, in the year 70, when they were driven from their own country by the Romans, and their capital with its temple were rased to the ground. It also illustrates the meaning of our Saviour's exhortation, when he says, "Pray ye that your flight be not in winter:" for the winters in Judea are not commonly severe, if shepherds might there openly watch their flocks by night in winter; as importing, "pray ye that ye may not encounter the inhospitable snows of Scythia, and that your flight thither be not in winter; for ye will not remain safe within the boundaries of the Roman empire, in Egypt, in Greece, in Parthia, nor in Judea." And it is acknowledged by the modern Jews that Scythia was the country to which the great body of their nation fled for refuge from the fury of the Romans, which probably would not have been so happily the case, but for our Saviour's previous admonition, and for the preparation made for it in due time, by the providential conversion of a few Scythian chiefs to Christianity. Hence, to this day, the Jews prevail more in Prussia, Poland, Germany, and the northern parts of Europe, than in any other part of the world. Hence too it would appear that the preservation of the Assyrian empire, through the preaching of the prophet Jonah, for a time at least, until it should be able to plant out and protect some Scythian colonies that might afterwards grow into an independent nation, able and willing, and in gratitude bound, to protect the Jews in their greatest distress, was a great and miraculous interference of Providence in behalf both of Jews and Scythians.—There is reason to believe that the Gothic and Sanscrit languages were originally the same, and that the subsequent differences, which prevailed between them, amounted to little more than what usually takes place between sister dialects. It has also been credibly asserted that Sanscrit was the language spoken at the court of Nineveh during the greatness and prosperity of the Assyrian empire, and that the Greek and Persian languages were derived from it. Jonah was probably a native of Tarsus in Cilicia, and spoke two languages, Hebrew his national tongue, and Ionic Greek, his native tongue, much the same in those days as the Assyrian. And Paul the Apostle uses the terms Barbarian and Scythian antithetically, which shews that, in his judgement, and in the general opinion of the world, the Scythian language was not essentially different from the Greek.—It follows, therefore, that the Gothic language is as old as the Sanscrit, that is, probably, as the confusion of tongues at Babel.

Sanscrit is now the language of the learned in India, as Latin is of the learned in Europe. And it is remarkable that these two became dead languages about the same period, upwards of twelve hundred years ago.

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\* Herodotus says that the Scythians were by themselves called Scolotes. If the name Goth be derived, as is commonly supposed, from *good*, occasionally synonymous with *bonny*, might not Herodotus have mistaken *bony* for *bonny*, as Scolotes is clearly derived from *Skeleton*? It is remarkable too that, in Latin, *os* signifies either the countenance or a bone.

The very learned *Hickes*, in his *Thesaur. Linguar. Septemtrional*, deduces from the Gothic the following languages.

Gothic		
Teutonic	Runic or Cimbrian	Anglosaxon
German	Icelandic, Norwegian, Swedish, Danish	Belgic, Frisic, English, and Scotch

With respect to the Scotch, it is probable, in the absence of written records, that in very early times the West Goths from Denmark or Jutland invaded the Eastern side of Scotland, and having conquered the Celtic inhabitants, drove them westward into the highlands, or into Ireland, as the Celtic names of places all over the country, where Celtic or Erse is not spoken or understood, do still abundantly testify. These West Goths retained in their new settlements their ancient appellation, of which they were proud, but which sooner or later was contracted into 'St Goths or Scots. The Scottish dialect indeed is clearly but little removed from the Gothic and Anglosaxon.

The Anglosaxons, who were manifestly a Gothic nation, or of Gothic extraction, first landed in Britain by invitation of the natives in the year 450, and others following afterwards, they in the space of two hundred years firmly established themselves, their name, language, and laws, in their new settlements. The subsequent successes of the Danes could not in any considerable degree have altered the dialect which the Saxons had introduced, as in those early times the Danish and Saxon languages were pretty much alike. The Norman conquest, as it is improperly termed, in the year 1066, effected only a change of dynasty, with the addition of some feudal customs; but the Anglosaxon language and laws still continued in force, as they do in the main to this day, those laws being now known under the denomination of the Common Law of England. It is chiefly to the invention of printing, and the diffusion of knowledge since 1450, and not to invasions and other military achievements, that we are to ascribe the differences that have arisen between the old Saxon and the English. The English language, therefore, ought not to be considered as a heterogeneous jumble, a corrupted jargon, an undisciplined farrago of various languages from north, south, east, and west: but, as in truth it is, the remains of an ancient and highly cultivated language, augmented in modern times by many literary terms, borrowed mostly from the Greek and Latin.

It requires no other panegyric than its own importance and utility to recommend the study of Grammar. Can laws be understood, or promises bind, can history teach, or religion warn, can truth or conviction have any existence, where language admits of various meanings and constructions? The easiest method of learning the principles of Grammar is undoubtedly the best, and the fittest time is the earliest possible. An English Grammar adapted to the several ages, capacities, circumstances, and prospects in life, of youth in general, has long been wanted. The plan of the following treatise is new in several respects, and if the labour and pains bestowed on it shall be found to diminish those of the Teacher, and to accelerate the progress of the Pupil, and to encourage a spirit for reading and enquiry amongst youth in general, the Author will be happy in having contributed in his mite towards the advancement of learning, and the improvement of the rising generation.

A few blank pages at the end of this work have been dedicated to the too much neglected study of ancient chronology, according to the system of the holy Scriptures, which the author has found much delight and satisfaction in tracing out, and which, it is presumed, the young student will find no less pleasure in carefully perusing.



# ELEMENTS, &c.

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## INTRODUCTION.

**GRAMMAR** is the art of speaking and writing correctly, and its rules are deduced from the practice of the most approved speakers and writers in any language.

**I. ORTHOGRAPHY** explains the names and uses of the several characters that occur in writing, the nature and power of letters, and the formation of syllables and words from simple sounds and letters.

**II. ETYMOLOGY** arranges the several words of a language into classes, and explains the nature and properties of each class.

1. Etymology, in a more strict sense, enumerates and defines the several parts of speech.
2. Accidence teaches the inflections which belong to the declinable parts of speech.
3. Derivation treats of the formation of derivative from primitive words.
4. Resolution, or Analysis, is the art of readily referring to all the rules of etymology.

**III. SYNTAX, or CONSTRUCTION**, teaches the arrangement, connection, and dependence of the several parts of a sentence.

1. Concord shews the manner in which the accidents of one word agree with those of another.
2. Government teaches in what manner the accidents of one word depend on the property of other words.
3. Position orders the several parts of a sentence aright, or according to sense, idiom, and propriety.

**IV. PROSODY** teaches the use of emphases in reading; also the rules of versification.\*

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\* Grammar is divided into four parts, Orthography, Etymology, Syntax, and Prosody. Of these, Etymology and Syntax admit of several subdivisions, as above.

## Roman Characters.

*Small Letters.*—a b c d e f g h i j k l m n o p q r s t u v w x y z.

*Double Letters.*---æ œ Et ff h ffi n m r s t &c.

Italic Characters.

Small Letters.--*a b c d e f g h i j k l m n o p q r s t u v w x y z.*

Old English Characters.

*Capitals.*—A B C D E F G H I K L M N O P Q R S T U V X Y Z.

*Small Letters.*--a b c d e f g h i j k l m n o p q r s t u v w x y z.

POINTS, ACCENTS, MARKS, AND OTHER CHARACTERS.

### Points or Stops , ; : . ? !

Accents - u \ / ~ . ,

Marks § ¶ ☞ ( ) [ ] { } “ ” \*\*\* — A

References, as † ‡ †|| \*

Arithmetical Signs  $+$ ,  $-$  or  $\infty$ ,  $\times$  or  $.$ ,  $\div$  or  $\text{—}$ ,  $:$  ::  $:$ ,  $\sqrt{\phantom{x}}$

Roman Notation I. II. III. IV. V. VI. VII. VIII. IX. X. L. C. D. M.

Arabic Digits 1 2 3 4 5 6 7 8 9 0

Chemical Characters { ☉ ☽ ♀ ♀ ♂ ♂ ♂ ♃ ♄ ♅ ♆ ♇ ♈ ♉ ♊ ♋ ♌ ♍ ♎ ♏ ♐ ♑ ♒ ♓ ♔ ♕ ♖ ♗ ♘ ♙

Apothecaries Weight ℥ 3 3 3 gr. fs.

Geographical Marks ° / "

12 Signs of the Zodiac ♈ ♉ ♊ ♋ ♌ ♍ ♎ ♏ ♐ ♑ ♒ ♓

Planetary Characters ☉ ☽ ☿ ♀ ♂ ♂ ♃ ♅ ♁ \*

COMMON ABBREVIATIONS.

A. B. — A. C. — A. D. — A. M. — A. R. — B. — B. A. — B. C. — B. D. — B. V. — C. — C. C. — C. C. C. — C. P. S. — C. R. — C. S. — D. — D. C. L. — D. D. — E. — F. A. S. or A. S. S. — F. R. S. — F. R. S. E. — G. R. — I. H. S. — J. D. — J. R. — K. — L. — L. D. — LL. D. — L. S. — M. — M. A. — M. D. — M. P. — MS. — MSS. — N. — N. B. — N. S. — O. — O. S. — P. — P. M. — P. S. — Q. — R. S. — S. — S. A. — S. N. — S. S. S. — S. S. T. P. — V. — W. — Abp. — Admis. — Agt. — Ap. — Aug. — Bart. — Bp. — Capt. — Cent. — Ch. — Cit. — Cl. — Co. — Cochl. — Col. — Cong. — Cr. — Cur. — Curt. — Cwt. — Deut. — Do. — Dr. — Dum. — Eliz. — Eng. — Ep. — Esq. — Ex. — Exp. — Feb. — Fr. — Gen. — Genmo. — Gent. — Hhd. — Honble. — Ja. — Jac. — Jno. — Km. — Knt. — Ld. — Lp. — Ldp. — Lt. — Lieut. — Mr. — Mrs. — Messrs. — No. — Rt. Hon. — Rt. Wpful. — Rev. — Sr. — St. — Nian. — Xmas. — ā. — āā. — e. g. — gr. — h. s. — id. — i. e. — lb. — lib. — m. — n. — l. — oz. — p. — p. æ. — q. d. — q. l. — q. s. — scil. — v. — vid. — viz. — ye. — yn. — ys. & c.

## SOUNDS.] ELEMENTS OF ORTHOGRAPHY. [TABLE II.]

Single Letters	Sounded properly in	Sounded variously in	Double Letters	Sounded properly in	Sounded variously in	Alphabetic Sounds, 32.			
6 Vowels.	a	name	13 Proper Diphthongs.	ai	fail	plaid, again	a in father		
	e	fall		au	taught	laurel, hautboy, aunt	a	fall	
		fat		aw	brawl		a	fat	
		me		ay	day		e	me	
	yes	race		ei	vein	reprieve, forfeit	e	met	
	met			eu	feud		i	pin	
	i			ew	dew		o	no	
	fine	first		ey	bey	key, alley	o	not	
	pin			oi	foil		u	bull	
	fin			oo	food	floor, flood, foot	u	tub	
	o	for		ou	bound	you, cough, thought,	b	bay	
	no			ow	brown	snow [rough, through	d	day	
	prove			oy	joy		f	for	
	not	bury, busy	aa	Canaan	Baal	v	van		
	u		ae	enigma		g	go		
	mute		ao	gaol		h	hill		
15 Semivowels.	bull	16 Improper Diphthongs.	ea	fear	bear, meadow	k	kind		
	tub		ee	deep		l	lily		
	y		eo	people	leopard, dungeon	m	may		
	my		ia	carriage	filial, vial	n	nay		
	lyric		ie	grief	die, sieve	p	pipe		
	system		oa	boat	abroad	r	run		
	c		hour	oe	foetus	oeconomy, hoe	s	so	
	f		hallelujah	ua	guard	assuage	z	zeal	
	h		psalm	ue	guest	cue, quench, antique	t	tuft	
	j		comptroller	ui	guide	guilt, fruit, languid	w	will	
	l		third [sion	uy	buy	obloquy	y	ye	
	m		as, isle, pas-	we	answer	swerve	g	ring	
	n		wrong	wo	sword	swollen	sh	show	
	r		exist, Xeno-	8 Double Consonants. 8 Improper Triphthongs.	eau	beauty	beau	th	thine
	s		[phon		ieu	adieu		th	thin
v			iew		view		zh	leisure	
w		iou	precious		abstemious				
x		uai	quail						
y		uea	squeak						
z		uee	squeeze						
8 Mutes.	b	debt	eye		eye				
	c	victuals	ch	much	scheme, schism, chagrin				
	d	fixed or fixt	gh	laugh	ghost, fight				
	g	sign	ng	ring					
	k	knight	nk	thank	nephew, phthisis				
	p	cupboard	ph	physic					
	q	conquer	sh	show					
	t	nation	th	thine					
		th	thin	thyme					

Remarks.—1. The English Alphabet contains twenty-six letters, of which seven are vowels, viz. *a, e, i, o, u, y, w*, and nineteen consonants, viz. *b, c, d, f, g, h, j, k, l, m, n, p, q, r, s, t, v, x, z*. Also *w* and *y*, at the beginning of a word or syllable, are accounted consonants.—2. The consonants are divided into eight mutes, viz. *b, c, d, g, k, p, q, t*; and eleven semivowels, *f, h, j, l, m, n, r, s, v, x, z*; to which last add *c* and *g* soft, and *w* and *y* not used as vowels.—3. The mutes are subdivided into pure mutes, *p, t, k*, and semimutes *b, d, g* hard.—4. The semivowels *l, m, n, r* are named liquids; and from the mutes *b, c, d, g, k, p, q, t*, are formed the aspirates *v, ch, th, gh, kh, f, quh, th*; but the aspirations *ch, gh, kh*, and *quh*, which are one and the same, are not familiar to an English ear.—5. The English Alphabet is imperfect, the vowels *w* and *y*, and consonants *c, q*, and *x* being superfluous, and other simple sounds, both vowels and consonants, having no distinct characters to represent them. A perfect alphabet would contain thirty-two letters, as in the last column of the above table, of which ten letters would be vowels; and the twenty-two others, consonants. In this case the mutes would be *p, t, k*; the semimutes *b, d*, and *g* hard; the liquids *l, m, n, r*; the aspirates *f, v, h, th* hard, *th* soft; and the other semivowels, *s, z, w, y, sh, zh*.



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 DEFINITIONS.

I. Spelling is the art of reducing words to syllables, and syllables to letters. Reading is the converse of spelling.

II. A Letter is a visible sign of an articulate sound.

1. A Vowel, or Monophthong, is a letter that makes a full and perfect sound by itself.
2. A Diphthong, or Proper Diphthong, is a sound compounded of the sounds of two vowels.
3. An Improper Diphthong is the meeting of two vowels, whereof only one is sounded.
4. An Improper Triphthong is the meeting of three vowels, of which only one or two are sounded.
5. A Consonant is a letter which either cannot be at all sounded, or can only be imperfectly sounded, without a vowel.
6. Mutes are consonants which cannot be at all sounded without a vowel.
7. Semivowels are consonants which can only be imperfectly sounded without a vowel.
8. Liquids are semivowels which readily coalesce in sound with other consonants.

III. A Syllable is any one complete sound.

1. A Monosyllable is a word of one syllable.
2. A Dissyllable is a word of two syllables.
3. A Trisyllable is a word of three syllables.
4. A Polysyllable is a word of two or more syllables.
5. The Antepenult is the last syllable but two.
6. The Penult is the last syllable but one.
7. The Termination is the last syllable, or sometimes the last letter, or last two letters of a word.

IV. A Word is an audible and articulate sign of thought.

1. A Primitive Word, Theme, or Root, is that whose Etymology cannot be traced backward in the language to which it belongs.
2. A Derivative Word is that which has a theme or root in the language to which it belongs.
3. A Simple Word, whether primitive or derivative, is that which has but one radical meaning, as *me*, *my*.
4. A Compound Word is that which is composed of two or more simple words, as *myself*, *whatsoever*.
5. Homotonous words are words which resemble each other in pronunciation, but differ in signification.



6. Synonymous words are words which resemble each other in signification, but differ in pronunciation.
7. The Homonymy of a word is the various senses in which it is used.
8. The Grammatical or Proper Sense of a word is its real or literal meaning.
9. The Rhetorical or Figurative Sense of a word is a borrowed or imaginary signification which it assumes.



RULES FOR SPELLING.

1. Monosyllables generally terminate with a single consonant ; the terminations *ff*, *ll*, and *ss*, preceded by a single vowel, are excepted.
2. *Y* before an assumed termination beginning with any vowel, except *i*, is changed into *i* ; *y* between two vowels, or preceded by a vowel, is not changed.
3. Derivatives, before assumed terminations beginning with a vowel, reject silent *e* final of their primitives.
4. Derivatives, after *c* and *g* soft, and before assumed terminations beginning with a consonant, retain the silent *e* final of their primitives.
5. Derivatives, on assuming a termination beginning with a vowel, double the accented final consonant of their primitives.



RULES FOR DIVIDING WORDS INTO SYLLABLES.

1. If two vowels come together, and do not make a diphthong, they must be divided, as *ru-in*, *li-on*.
2. Two of the same consonants must be parted, as *ab-bot*, *ad-der*.
3. A single consonant between two vowels must go to the latter, as *ba-con*, *ma-ny* ; except *x* and *z*, as *ex-ist*, *haz-ard*.
4. A single vowel between two consonants must go to the former in primitive words, as *par-si-mo-ny*.
5. Grammatical terminations make syllables by themselves, as *in-struct-ed*, *lead-er*, *teach-est*, *hear-eth*, *hear-ing*, *so-cial*, *partial*, *Per-sian*, *Ve-ne-tian*, *pas-sion*, *na-tion* ; there are a few exceptions, as *re-joi-ceth*, *en-ga-ging*.
6. Compound words should be reduced to their component parts, as *with-out*, *un-tru-ly*.
7. Consonants, especially liquids, that readily coalesce, should go together in the same syllable, as *de-throne*, *con-tem-plate*.
8. Syllables generally begin with consonants, and not with vowels.

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RULES FOR THE USE OF CAPITALS.

1. It is proper to begin with a capital letter the first word of every sentence, the first word of every line of poetry, and the first word of every verse in the Bible.

2. The pronoun I, the interjection O! and the first letter of every proper name, are always to be made capitals.

3. Adjectives derived from proper names, and substantives denoting power or excellence, generally require a capital at the beginning, as the *British Navy*, the *Royal Society*.

4. Quotations, examples, and apostrophes, after a colon, point of interrogation, or point of admiration, begin with a capital.

5. Capitals are to be used only at the beginning, and never in the middle or end of words, unless the whole word be written with capitals, as in title pages, and a few other instances.

6. The use of capitals in title pages, remarkable phrases, law terms, medical prescriptions, abbreviations, and the like, can only be learned by reading and observation.

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RULES FOR THE USE OF POINTS.

1. The Comma ( , ) serves to connect words with one another, after the manner of a *conjunction*; or to distinguish the several parts, or clauses of a sentence, after the manner of a *parenthesis*. The grammatical construction of sentences, and even the sense, may frequently be changed by altering the position of the comma.

2. The Semicolon ( ; ) serves to connect and unite sentences, which in sense and construction have an intimate connexion with one another. It is generally placed between cause and effect; premises and induction or conclusion; similitude or contrast, and the object compared.

3. The Colon ( : ) serves to connect and unite sentences, and to supply the place of a semicolon and conjunction. It is usually placed nearer the end than the beginning of a sentence, and is put before examples, quotations, and pithy observations.

4. The Period ( . ) marks the close of a sentence.

5. The Point of Interrogation ( ? ) is used after a question.

6. The Point of Admiration or Exclamation ( ! ) is used after addresses, invocations, and as a sign of emotion or surprise; it also accompanies interjections.

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DIRECTIONS FOR READING WELL.

1. Recollect, when you read to please or instruct others, that your own instruction and amusement become only secondary considerations.

2. If you understand what you read, it will be easy to guide the minds of your hearers into an understanding of the same, and to read with propriety.

3. Let the chief excellence of your pronunciation consist in plainness and propriety, avoiding all affectation and vulgarity.

4. Elevate your voice so as to be heard by the more distant part of your audience, but not to exceed such a pitch as may be natural in itself, and agreeable to the whole audience. The voice in reading should never sink below the ordinary tone of conversation.

5. In public speaking let your voice be rather strong than weak, your utterance rather slow than quick, your rhetorical emphases rather few than many, and your gesticulation languid rather than violent.

6. Study rather to inflame the minds of your hearers by your own moderation, than by an intemperance of voice and action to overwhelm their understanding.

7. It is natural that loudness and slowness of voice should accompany each other in reading; and in like manner lowness and quickness.

8. The pauses in reading are regulated partly by the meaning, and partly by the use of stops. The comma is the shortest pause, the semicolon is twice as long, the colon thrice as long, and the period four times as long. There is a sort of imperceptible pause between all words, however closely connected.

9. Pronounce every syllable fully and distinctly, and let the final consonants be distinctly heard.

10. In general, the pronunciation of a discourse in public ought to be grave in the beginning, forcible in the middle, and animated towards the close.

11. Dishonour not your own eyes, nor the ears of your hearers, by reading compositions that are impious, seditious, nonsensical, quibbling, querulous, visionary, or enthusiastic. Truth requires no support from human weakness.

12. Peculiarity of manner in delivery is always allowable to a certain degree. A provincial or vulgar pronunciation, distorted looks, untoward gestures, and every thing that betrays distraction, timidity, or levity of mind, ought to be avoided by those who covet just applause. The first requisite in public speaking is modesty, and the second confidence.



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DIRECTIONS FOR WRITING WELL.

As Learners are frequently at a loss for some printed instructions relative to both Penmanship and Letter-writing, and as little or no assistance is to be had on these subjects from the common elementary books of education, it was deemed advisable to introduce some general hints on these heads in this place, and they are submitted to the diligent perusal of youth.

I. Penmanship is an imitative art, and is to be learned only by attending closely to the instructions of your Teacher, and by carefully imitating his copies. If writing be done at all, it ought to be well done.

1. Strokes are either straight or crooked, thick or thin. The different letters of the alphabet generally contain each more or less of all the four kinds of strokes. Let that which ought to be made straight, or crooked, or thick, or thin, be made accordingly.
2. Strokes are also either long or short. The long should have a common length, whether they fall above or below the line, as in capitals, and the stems of b's, q's, &c. only that the upper part of the letters p and t in writing ought to be shorter than other stems. The length of long strokes is in round hand about double that of short ones: in running hand the proportion is still greater.
3. Let all your strokes be clear, and let them be, in general, straight as possible, equidistant, parallel, and sloping. But the turns at the top and bottom of a letter ought to be round, not angular or pointed. The slope should form an angle of from 51 to 56 degrees with the line on which you write.\*
4. Learn to write a good round hand before you begin to write running hand; frequently practise round hand; and never write without lines. Write slowly at first. When you can write tolerably well, you will improve by writing faster.
5. Lift your hand from off the paper as seldom as possible, and never in the middle of a letter. All the strokes of the same word should be joined.
6. Neglect none of the minutiae in writing, as dots to i's, strokes to t's, hyphens, apostrophes, points, &c.
7. If there be two or more ways of writing a letter or character, use only one of them, and adopt that which is most common, simple, and conformable to the Roman prototype.
8. Take care to avoid making mistakes or blots in your writing. It is generally better to correct with the pen alone, than with the pen and pen-knife together. But there are cases in which no correction can be allowed.
9. It is easier to learn to write in a sitting than in a standing posture. The position of the head, shoulders, arms, chest, and hands, is to be attended to. The head and chest ought to incline somewhat towards the writing, but the breast should not press against the desk or table on which you write. The elbows are to be kept moderately close to the body, and the arms are not to press heavily on the table. The pen must be held fairly to the paper, and gently pressed by the fingers; and the several motions of the pen are to be performed by the movement of the fingers, and not of the hand.
10. Learn to make your own pens, to rule your paper, and to use a round as well as a flat ruler. Make use of India rubber in cleaning your paper, and rubbing out black lead lines.
11. After finishing your writing, compare it with the copy, or with the rules here laid down, or with any other rules you may remember, and see that you improve in every performance.

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\* It has been found sometimes useful to apply a gnomon or ruler, which may be made of wood or any other convenient substance, cut to an angle of about fifty-six degrees, to the lines which are to be filled, for the purpose of drawing faint parallels to show the slopes correctly.

II. As Letters ought not to be written in a slovenly manner, so neither ought they to be composed in a careless style.

1. Consider whether your subject be compound or complex. A compound subject requires that you begin with things past, that you afterwards proceed to things present, and that you conclude with things future.
2. A complex subject, in which there are two or more series of things in the order of past, present, and future, requires that you treat of each series separately, as if you were writing two or more letters. In a complex subject the series may be either broken or complete.
3. A simple subject treats entirely of a thing that is past, present, or future. It may sometimes be treated after the manner of a compound subject, by viewing in the order of a series, the history, appearances, cause, end, uses, and advantages of the subject.
4. In private correspondence, when the subject is complex, it is proper that business should precede pleasure, that private affairs should go before public affairs, and that historic truth and certainty should precede doubt and speculation.
5. Congratulations, thanks, complaints, are generally mentioned in the first part of a letter, owing, probably, to their relation to past time, and to the importance we wish to attach to them; and promises, presents, compliments, are mentioned last, on account, we may suppose, of modesty, and of their relation to futurity.
6. Represent both sides of a question fairly, whether they be favourable or unfavourable to your cause; because from truth partially spoken, or partially understood, do commonly arise more disputes, more animosities, and uncharitable dealings, than from any other cause whatever.
7. If you request a favour, take care that your request be reasonable.—Shew that you uniformly study to deserve indulgences, that you seldom ask for them, that you improve by them, or at least that they have never been abused by you.
8. Do not introduce the same topic in different places of your letter.
9. Do not divide your letter in a formal manner. Sermons and long discourses require to be divided, in order that they may be better understood, and remembered: but a letter is a short composition, and may be easily read over a second or third time, if occasion require.
10. Do not express yourself abruptly, nor too copiously. The great, the busy, and the humble, generally write short letters; the grave, the gay, and the learned, long ones.
11. Consult the opinion of your friends concerning the merit of your juvenile performances. Be not too much elated by praise, and carefully amend what is faulty. An attention to the writing, stops, capitals, &c. is of course necessary.
12. Be regular in your correspondence with your friends, and exact in fulfilling your promises. On receiving a letter, either answer it immediately, or as soon after as you conveniently can.

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#### EXPLANATION OF ACCENTS, MARKS, AND FIGURES.

*Accents.\**—The Hyphen (-) marks a long vowel; at the end of a line and elsewhere, it shews the continuation of a word, and it is sometimes used contractedly for *m* or *n*, as *fâte*, *for-tune*, *champiô*.

The Breve (˘) marks a short vowel, as *făncy*.

The Grave Accent (`) lays the emphasis on a long syllable, as *mînor*, *lively*.

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\* Accents are seldom to be met with in English, except in Dictionaries. They occur, however, in other languages, and their uses vary.

The Acute Accent ( ' ) lays the emphasis on a short syllable, as *river*, *mineral*.

The Circumflex Accent ( ~ ) either shews a vowel to be long, or denotes contraction, as *Frâncis*, *Hônble*. *â*.

The Apostrophe ( ' ) denotes contraction, and more especially the elision of the vowels *e* or *i*, as *se'ennight*, *lov'd*, *man's*. The contractions *'tis*, *is't*, *can't*, *don't*, *shan't*, *'em*, &c. used for *it is*, *is it*, *cannot*, *do not*, *shall not*, *them*, &c. ought generally to be avoided as inelegant.

The Diæresis ( ¨ ) denotes separation, and shews that two vowels meeting together do not form a diphthong, as *ârial*, *Capernâum*.

Elision ( / ) shews that some letter is to be exterminated.

*Marks*.—A section ( § ) shews the principal divisions of a discourse.

A paragraph ( ¶ ) shews that the subject of discourse is changed. It is used chiefly in the Bible.—An index ( ⇨ ) refers to something remarkable.—Parenthesis ( ) includes in a sentence something useful to elucidate the meaning, without perplexing the construction. It ought to be but seldom used.—Brackets or crotchets [ ] enclose a word or phrase by way of comment or interpolation to fix the meaning, and prevent mistakes. The seldom they are used the better.—Braces { } are used in tables, to connect things that have a common relation; as also at the end of triplets in poetry. A quotation ( “ ” ) distinguishes words that have been formerly used by the writer himself, or by some other person.—Asterisms ( \*\*\*\* ), Ellipsis ( — ), and Caret ( ^ ) denote an omission or defect in the manuscript; besides which, the caret shews that the defect has been supplied by an interlineation.—References to marginal authorities are made in various ways, as by letters of the alphabet, by numerical figures, and by certain signs. The signs more frequently made use of are the asterisk ( \* ), the obelisk ( † ), the dagger ( ‡ ), the double dagger ( †† ), and parallels ( || ).

*Arithmetical Signs*.—Addition +, Subtraction — or −, Multiplication × or ., Division ÷ or a line — separating the Dividend or Numerator above, from the Divisor or Denominator below, and Proportion : : : . The sign of Addition + is named *plus*, that of Subtraction — *minus*, or − the *difference between*. The other signs signify *multiplied by*, *divided by*, and : *is to* : : *as* : *to*. The sign √ signifies root, or square root.

*Roman Notation*.—One I, two II, three III, four IV, five V, six VI, seven VII, eight VIII, nine IX, ten X, twenty XX, thirty XXX, forty XL, fifty L, sixty LX, seventy LXX, eighty LXXX, ninety XC, a hundred C, two hundred CC, three hundred CCC, four hundred CD, five hundred D or ICD, six hundred DC, seven hundred DCC, eight hundred DCCC, nine hundred CM, a thousand M or CIO. In the Roman notation a less number placed before a greater is to be taken from it, but a less number placed after a greater is to be added to it; thus, IX. denotes nine, but XI. signifies eleven.

*Arabian Digits*.—One 1, two 2, three 3, four 4, five 5, six 6, seven 7, eight 8, nine 9, nothing 0. The value of these figures encreases tenfold, a hundred fold, a thousand fold, &c. according to the order in which they are together taken.

*Chemical Characters*.—Gold ☉, silver ☽, mercury ☿, copper ♀, antimony ♂, iron ♂, steel filings ♂, tin ♄, lead ♁, fire Δ, air Δ, earth ▽, water ▽, quicklime ♄, sand ∴, common salt ⊖, oil ⊙, sulphur ☿, tartar ♀, nitre ⊕, vitriol ⊕, vinegear ⚗, caput mortuum ☹.

*Apothecaries' Weight*.—Pounds or pints lb, Ounces ℥, drams ʒ, scruples ʒ, gr. grains, fs. half any thing.

*Geographical Measures*.—Degrees °, minutes ', seconds ''.

*Signs of the Ecliptic*.—Aries ♈, Taurus ♉, Gemini ♊, Cancer ♋, Leo ♌, Virgo ♍, Libra ♎, Scorpio ♏, Sagittarius ♐, Capricornus ♑, Aquarius ♒, Pisces ♓. That is, the ram ♈, the bull ♉, the twins ♊, the crab ♋, the lion ♌, the virgin ♍, the balance ♎, the scorpion ♏, the archer ♐, the goat's horn ♑, the water bearer ♒, the fishes ♓.

*Planetary Characters*.—The sun ☉, moon ☾, Mercury ☿, Venus ♀, the earth ♂, Mars ♂, Jupiter ♃, Saturn ♄, Herschel ♅, a star ★.



COMMON ABBREVIATIONS EXPLAINED.

A. B. Bachelor of Arts. A. C. After Christ. A. D. In the Year of our Lord. A. M. Master of Arts ; Before Noon ; or In the Year of the World. A. R. In the Reign of Queen Anne. B. Bath. B. A. Bachelor of Arts. B. C. Before Christ. B. D. Bachelor of Divinity. B. V. Blessed Virgin. C. A Hundred. C. C. Hartshorn. C. C. C. Corpus Christi College ; or Hartshorn calcined. C. P. S. Keeper of the Privy Seal. C. R. Charles the King. C. S. Keeper of the Seal. D. Duke, Dukedom, Deanery, Doctor. D. C. L. Doctor of the Civil Law. D. D. Doctor in Divinity. E. East, Evening, Evangelist. F. A. S. or A. S. S. Fellow of the Antiquarian Society. F. R. S. Fellow of the Royal Society. F. R. S. E. Fellow of the Royal Society of Edinburgh. G. R. George the King. I. H. S. Jesus Saviour of Men. L. D. Doctor of Law. J. R. James the King. K. King, or Kings. L. Lord, Lake, Book. L. D. Lady-day. L. L. D. Doctor of Laws. L. S. Place of the Seal. M. Morning, Mix. M. A. Master of Arts. M. D. Doctor of Medicine. M. P. Member of Parliament. M. S. Manuscript ; or Sacred to Memory. MSS. Manuscripts. N. Note, North. N. B. Mark well. N. S. New Stile. O. Oliver. O. S. Old Stile. P. Publius, President. P. M. Afternoon. P. S. Postscript. P. W. Prince of Wales. Q. Queen, Question. R. King. S. South. S. S. S. Stratum super Stratum, Layer above Layer. S. A. According to Art. S. N. According to Nature. SS. T. P. Professor of Theology. V. Virgin. W. West. Abp. Archbishop. Admrs. Administrators. Agt. Against, Agent. Ap. Apostle. Aug. August. Bart. Baronet. Bp. Bishop. Capt. Captain. Cent. Centum, a Hundred. Ch. Chapter. Cit. Citadel, Citizen, City. Cl. Clergyman. Co. County, Company. Cochl. a spoonful, or half an ounce. Col. Colonel, College. Cong. a gallon, or eight pounds. Cr. Creditor. Cur. Curate. Curt. Current. Cwt. Hundred weight. Deut. Deuteronomy. Do. Ditto, the same. Dr. Doctor, Debtor. Dum. Dukedom. Eliz. Elizabeth. Eng. English. Ep. Epistle. Esqr. Esquire. Ex. Exodus. Exp. Explanation, Exposition, Express. Feb. February. Fr. France, French. Gen. Genesis. Genmo. Generalissimo. Gent. Gentleman. Hhd. Hogshead. Honble. Honourable. Ja. James. Jac. Jacob. Jno. John. Km. Kingdom. Knt. Knight. Ld Lord. Lp. Lordship. Ldp. Ladyship. Lt. or Lieut. Lieutenant. Mastr. Master. Mr. Master. Mrs. Mistress. Messrs. Messieurs, or Sirs. No. Number. Oz. Ounces. Rev. Reverend. Rt. Right. St. Saint. Sr. Sir. Wp. Worship. Xian. Christian. Xmas. Christmas. ā ana, of each. āāā, amalgamation. e. g. for example. gr. grains. h. s. at bed time. id. the same. i. e. that is. lib. book. lb. pounds. m. a handful. n. l. it does not appear. p. a pugil, or eighth part of a handful. p. æ. equal quantities. q. d. as if one should say. q. l. as much as you please. q. s. as much as is sufficient. scil. to wit. v. verse. vid. see viz. namely. ye. the. yn. then. ys. this. &c. *et cetera*, and so forth.

Accompt, account	Defer, differ	Lead, led
Advice, advise	Deference, difference	Lethargy, liturgy
Ail, ale, hail, hale, ell, eel	Desart, desert	Limb, limn
Air, are, eyre, heir, hare, hair	Decent, descent, dissent	Loath, loth
Allay, alley, alloy, ally	Dew, due	Lo! low
Aloud, allowed	Dire, dyer	Lower, lour
Altar, alter, halter	Diet, dyet, died, dyed	Lain, lane, line
Aunt, ant	Do, doe	Maid, made
Ascent, assent	Done, dun, dunn	Main, mane
Assistance, assistants	Duck, duke	Male, mail, mall, mell
Ball, bawl	Extant, extent, extend	Manor, manner, manure
Bail, bale, bell	Ear, e'er, ere, here, hear, year	Mare, mayor, mar, mere
Bacon, baken, beckon, beacon	Eminent, imminent	Marshal, martial
Berry, bury	Ewe, yew, you, u	Mean, mein, mine, men
Bear, bare	Ewes, yews, use	Meat, meet, mete
Beer, bier	Fane, fain, feign	Meddie, middle, medal
Bays, baize, beys	Faint, feint	Metal, mettle
Bee, be	Fare, fair, far, fir, fur	Mews, muse
Been, bean	Flee, flea, fly	Mows, mouse
Boar, bore, boor	Flees, fleas, flies	Might, mite, meet, met
Borough, burrow, borrow	Floor, flour, flower	Moan, mown
Bo, bow, bough, boy, buoy	Fool, foul, fowl	Mortar, mortar
Breeches, breaches	Gelatinous, glutinous, gluttonous	Oar, o'er, hour, our
Bred, bread	Gesture, jester	Of, off
By, buy, bye	Gilt, guilt	Oh! O! owe, awe
Bruise, brews	Grandeur, grander, greedy, nadier	One, wan, win, won, wine
Brows, brouse	Grot, groat	Ordinance, ordnance
But, butt	Haven, heaven	Pail, pale, peal, peel, pall
Can, cann, cane, ken, Cain	Hart, heart, art	Pain, pane, pan
Celery, salary	Hast, haste, hist	Pastor, pasture
Calendar, calender	Head, heed	Parson, person
Call, cawl	Heal, heel	Pear, pair, pare, per, par
Cannon, canon	High, hie, eye, I	Peer, pier
Capture, captor	Higher, hire, ire	Pace, pass
Chart, cart, card	Him, hymn	Pause, paws
Censer, censor, censure	His, hiss	Peace, piece, pease
Cell, sell	Hop, hope	Patron, pattern
Ceil, seal	Hour, our, oar, ore, o'er	Paracide, parasite
Cellar, seller, sailor	Hole, whole	Pike, pique, pick
Centaur, century, sentry	Horse, hoarse	Place, plaice
Chace, chaise, cheese	Hue, hew, Hugh, you, u, yew, ewe	Pleas, please
Chaste, chaced	Idol, idle	Populace, populous
Chronicle, chonical	I'll, isle, oil, ill	Plane, plain
Claws, clause	In, inn	Plait, plate
Climb, clime	Incite, insight, inside	Plumb, plum, plume
Cloths, clothes, close	Indict, indite	Pole, poll
Collar, choler	Ingenious, ingenuous	Poplar, popular
Compliment, complement	Kill, kiln	Poor, pour, power
Concert, consort	Key, quay	Presence, presents
Council, counsel	Knit, nit, net, neat, nut	Praise, prays, preys, pries
Courier, currier	Knight, night	Practice, practise
Cousin, cozen	Know, no, now	Precedent, president
Current, current	Layer, liar, lier, lyre	Premises, premisses
Cymbal, symbol	Lessen, lesson	Principal, principle
Day, dey, die, dye	Lest, least	Princes, princess
Dear, deer		Prophecy, prophesy
		Profit, prophet
		Quean, queen
		Quit, quite



Rancour, ranker	Sore, soar, sower, sour	Weal, wheel, will, well
Rain, rein, reign	Some, sum	Wood, wooed, would
Reasons, raisins	Sun, son, soon, swoon	Weak, week, wick
Raise, rays, rise	Soal, sole, soul	Weather, wether, whi-
Raiser, razor, razure	Stair, stare, star	ther, wither, whe-
Read, reed, red, rid	Starling, sterling	ther
Relic, relict	Stead, steed	Yew, you, ewe, u
Rhyme, rime, rim	Steal, steel, stile, style,	Yoke, yolk
Recent, resent	still	
Rot, rote, wrote	Stood, stud	
Right, rite, write, wright	Sweat, sweet	
Road, rode, rowed, rod	Tax, tacks, takes	
Roe, row	Tail, tale	
Rome, room, roam	Taint, tenth, tint	
Root, rout	Team, teem	
Satan, satin	The, thee	
Sell, cell, sail, sale	There, their	
Saver, savour	Throne, thrown	
Scene, seen	Thyme, time	
Seas, sees, seize, cease	To, too, two, toe	
Seam, seem	Tour, tower	
Sear, seer	Track, tract	
Scent, sent, cent	Us, use, ewes, yews	
Sects, sex	Vale, veil, vail, veal	
Senate, se'ennight	Valley, value	
Seignior, senior	Vain, vane, vein, van	
Shew, show, shoe	Vial, viol	
Shore, shoar, shower,	Vacation, vocation	
sewer	Ure, ewer, your	
Sign, sine, sin	Wain, wane, wean, wan	
Sight, site, cite	Ware, wear, were	
Sire, sir	Waist, waste	
Sleight, slight, slit	Wait, weight, white	
Sloe, slow	Way, weigh, wey, whey,	
So, sow, sew, sue	why	

To the above Table may be added such words as have various meanings, and whose meanings are liable to be confounded, as

Sound  
Sight  
Smell  
Taste  
Feeling  
Heat  
Cold  
Hardness  
Softness  
Bitter  
Sweet,

and many others. An attention to the *homonymy* of language is of the utmost importance to truth, whether founded on reason or experience, in all cases where common sense is concerned.

Abandon, desert, forsake, leave, quit, relinquish	1	Agreeable, pleasing	
Abase, degrade, dishonour, humble		Agreement, bargain, contract	56
Abate, decrease, diminish, lessen		Aim, design, intention, project, scope, view	
Abdicate, renounce, resign		Ale-house, public-house, hotel, inn, tavern	
Abhor, detest, hate, loth		All, every	
Abilities, cleverness, ingenuity, parts		Alley, path	60
Ability, capacity, faculty, power	7	Alliance, league	
Abject, beggarly, low, mean		Allurements, attractions, charms	
Abolish, abrogate, disannul, repeal, revoke, rescind		Alone, only	
Abominable, detestable, execrable		Also, likewise	
Absent, inattentive	11	Always, continually, perpetually	65
Absolution, pardon, remission		Amazement, astonishment, surprise, wonder	
Abstemious, sober, temperate		Ambassador, legate, resident	67
Abstinence, fast	14	Ambiguity, equivocation, double entendre	
Abstraction, precision		Amend, improve	
Absurd, inconsistent, unreasonable		Amends, indemnity	
Abundance, plenty		Among, amongst	71
Abuse, affront, insult		Amuse, divert	
Abuse, misuse	19	Amusement, diversion	
Abyss, gulph		Ancestor, predecessor	
Academy, school		Ancient, antique, old	75
Accelerate, dispatch, hasten		Anecdotes, annals, biography, chronicles, history, life, memoirs, records	
Accent, emphasis	23	Angry, in a passion, wroth	
Accept, receive, take		Animal, beast, brute	79
Acclivity, declivity		Animate, carry on, encourage, incite, excite, spur, urge	
Accost, approach		Answer, reply	
Accumulate, amass		Antecedent, anterior, preceding	
Accusation, charge	28	Antlers, horns	
Acid, sharp, sour		Apartment, lodging	84
Acknowledgment, confession		Aphorism, apophthegm, axiom, maxim, sentence	
Acquainted, familiar, intimate		Apparition, vision	
Acquiesce, agree, consent		Appear, seem	
Act, action, deed		Appearance, outside	
Adage, maxim, proverb	34	Appease, calm	89
Add, augment, encrease, enlarge		Appropriation, impropriation	
Address, air, behaviour, carriage, deportment, manners, mien		Arbour, bower	
Adjacent, contiguous		Arched, vaulted	
Adjective, epithet	39	Arise, derive, flow, issue, proceed	
Adjournment, prorogation		Arms, escutcheons	94
Adjust, reconcile		Arms, weapons	
Admonition, advice, counsel		Aromatics, perfumes	
Adulation, flattery		Arrogance, haughtiness, presumption, pride, vanity	
Advantageous, beneficial, profitable		Arrogate, assume	98
Adverbial phrases, adverbs	41	Art, business, profession, trade	
Æra, epoch, period		Articulate, pronounce	
Affairs, business		Artifice, cunning, device, finesse, stratagem, trick	
Affected, studied		Artificer, artisan, artist	
Affect, pretend		As to, for	
Affection, love	49	Ashamed, bashful	101
Affidavit, oath			
Affirm, assert, attest, aver, avouch, maintain, protest, swear			
Afraid, apprehensive, dreading, fearing			
Against, in spite of			
Agony, pang	54		

Ask, inquire, interrogate	105	Brightness, light, splendour	159
Assassination, murder		Brilliancy, lustre, radiancy	
Assessment, rate, tax		Bring, fetch	
Assiduous, diligent, expeditious, quick		Broad, wide	
Assist, help, relieve, succour		Brook, rivulet, stream	
Assurance, confidence, impudence		Burden, load	
Asylum, refuge	111	Bury, inter	165
Attachment, devotion, passion		Bush, tree	
Attitude, disposition, posture		Butchery, carnage, massacre	
Attribute, impute		Buttress, prop, support	
Audacity, boldness, effrontery, impudence		Calamity, disaster, misfortune	
Augur, portend, presage	116	Calculate, count, reckon	
Austere, severe		Call, name	171
Authority, dominion, jurisdiction, power		Cannot, impossible	
Avaricious, covetous, miserly, niggardly		Care, caution, discretion, prudence	
Avoid, fly, shun		Case, circumstance, conjuncture, occasion, occurrence	
Awake, awaken	121	Cash, money	
Babbler, prater		Catalogue, list	
Bad, vile		Cathedral, collegiate church	177
Banishment, exile		Cave, cavern, cell	
Bank, beach, coast, shore		Cease, finish, leave off	
Barter, exchange, truck	126	Celebrated, famous, illustrious, renowned	
Battle, combat, engagement, fight		Certain, infallible	181
Be, exist, subsist		Certainly, with certainty	
Beam, ray		Chace, forest, park	
Beat, strike		Chamber, room	
Beautiful, handsome, pretty	131	Chance, fortune	
Becoming, decent, decorous		Change, variation	186
Behold, look, see, view		Changeable, fickle, inconstant, unsteady	
Belief, faith, opinion, conjecture		Charm, incantment, spell	
Benediction, blessing		Charms, graces	
Beneficence, benevolence		Chastise, correct, discipline, punish	
Benevolence, benignity, humanity, kindness, tenderness	137	Chastity, continence, modesty, purity	
Bequeath, devise		Cheerfulness, mirth	192
Beside, besides		Chief, head	
Besides, furthermore, moreover		Choaked, smothered, suffocated	
Between, betwixt		Choose, make choice of	
Bias, inclination, propensity	142	Choose, take	
Bid, command, desire, order		Choose, prefer	197
Big, great, large		Circumspection, consideration, regard	
Billow, surge, wave		City, town, burgh	
Bind, tie		Civility, favour, good office, kindness, service	
Bishoprick, diocese	147	Clear, transparent	201
Black, negro		Clearly, distinctly	
Blend, mingle, mix		Clemency, mercy, pity	
Bliss, felicity, happiness		Clergyman, minister, parson, priest	
Board, plank		Clock, dial	
Boggle, hesitate	152	Cloister, convent, monastery	206
Boggy, marshy		Close, shut	
Book, volume		Clothes, dress	
Bottom, dale, vale, valley		Collation, institution, presentation	
Bounds, confines, limits		Colours, flags	
Bounty, generosity, liberality		Column, pillar	
Bravery, courage, intrepidity, prowess, valour	158	Coming, future	
		Commerce, trade, traffic	213



Commiseration, compassion, pity		Delight, pleasure	
Compel, constrain, force, oblige	215	Deliver, free	272
Complaisance, condescension, deference		Denote, mark, shew	
Complaisant, polite, well-bred		Deplorable, lamentable	
Complete, entire, finished, perfect		Depose, deprive	
Complete, conclude, end, finish		Depose, dethrone	
Complexion, constitution, nature, temperament	220	Derision, mockery, ridicule	
Complicated, involved		Deserving, worthy	
Comprehend, conceive, understand		Desert, uninhabited	279
Compunction, remorse		Desolate, lay waste, ravage, sack	
Conceal, dissemble, disguise		Destiny, fortune, lot	
Concern, regard, touch	225	Destiny, destination	
Conclude, infer		Detain, keep	
Conclusion, sequel		Determination, resolution	284
Condition, situation, state		Detriment, harm, hurt, injury, mis- chief	
Conduct, direction, management		Devotion, piety, religion	
Conduct, guide, lead	230	Die, expire	
Confound, confuse		Difference, dispute, quarrel	283
Conjecture, presumption, surmise		Difference, distinction	
Conquer, overcome, subdue		Different, diverse, sundry, various	
Consanguinity, kindred, relations		Dirt, mire, mud	
Conspiracy, plot	235	Discern, distinguish	
Constancy, resolution, steadiness		Discerning, judging, knowing	293
Consternation, fear, terror		Disclose, discover, divulge, reveal, tell	
Constitution, government		Discover, find	
Content, satisfaction		Discredit, disgrace	
Continual, continued, perpetual	240	Disdain, haughtiness	297
Continuance, continuation		Disease, distemper, malady, sickness	
Contrition, remorse, repentance		Disgraceful, scandalous, shameful	
Conversation, discourse		Disguise, mask	
Copperplate, cut, print		Disperse, scatter	
Copy, model	245	Dispose, make ready, prepare	302
Corruption, depravity		Dissertation, essay, treatise	
Courteous, courtly, gentlemanlike		Distinction, fashion, quality	
Coward, poltron		Ditch, trench	
Crime, fault, misdemeanour, sin		Diversity, variety	
Cry, lament, mourn, wail, weep	250	Diverting, entertaining	307
Cure, remedy		Divination, prediction	
Current, stream		Divorce, repudiate	
Custom, fashion, habit		Doubt, suspense, uncertainty	
Custom, prescription, usage	254	Dread, horror	311
Custom, duty, impost, tax		Dream, imagination, reverie, vision	
Customs, fashions, manners		Dregs, sediment	
Cut, lop, prune		Drop, fall, tumble	
Damsel, maid, virgin		Drunk, fuddled, intoxicated	
Danger, hazard, risk, venture		Duration, existence	
Darkness, obscurity	260	Duty, obligation	317
Deal, much		Dwell, live	
Death, decease, departure		Dwelling, house, residence, tenement	
Decay, decline, decrease		Earth, ground, land	
Deceitful, insidious		Easy, ready	
Declare, notify	265	Eclipse, obscure, darken, shade	322
Defamation, detraction		Effectual, efficacious	
Defame, slander		Effigy, image, statue	
Defect, fault, imperfection		Effort, endeavour	
Dejection, low spirits, melancholy		Elegance, grace	
Delicate, fine, tender	270	Elegant, genteel	327

Encomium, eulogy, praise	328	Flatterer, parasite, sycophant	382
Embryo, foetus		Flexibility, pliancy	
Emolument, gain, lucre, profit		Flesh, meat	
Empire, kingdom, republic, state		Flow, issue	
Employ, ministry, office, place		Fluid, liquid	
Emulation, envy, rivalry	333	Fog, mist	387
Encircle, enclose, encompass, surround		Foolish, simple, silly, weak	
End, extremity		Footstep, track	
Endow, establish, found, institute		Forbid, prohibit	
Engage, oblige		Forebode, foretel, predict, prognosticate, prophesy	
Enlarge, encrease	338	Fortunate, lucky, successful	392
Enmity, rancour		Forward, forwards	
Enormous, huge, immense, vast		Frankness, ingenuousness, plainness, sincerity	
Enough, sufficient		Free, libertine	
Enthusiasm, superstition, idolatry		Freedom, liberty, licentiousness	
Epistle, letter		Frequently, often	397
Equity, justice, law, right	644	Fresh, new, recent	
Eradicate, extirpate		Friendship, love	
Erudition, genius, learning, literature		Frugality, æconomy, parsimony	
Esquire, gentleman, nobleman, yeoman		Fulfil, keep, observe	
Esteem, regard, respect, veneration		Funeral rites, obsequies	
Event, issue, incident	349	Fury, rage, wrath	403
Evil, iniquity, injustice, mischief, sin, unrighteousness, wickedness		Gaiety, joy, mirth	
Exaction, extortion, oppression		Gay, merry, cheerful	
Excursion, jaunt, ramble		Gaze, stare	
Excuse, forgive, pardon	353	Genealogy, pedigree	
Execration, imprecation, malediction		General, universal	408
Exemption, immunity, privilege		Generosity, greatness of soul, magnanimity	
Expect, hope		Gentry, nobility, quality	
Expedient, resource		Genius, talent	
Experiment, proof, trial	358	Gentle, tame	412
Expression, term, word		Get up, rise	
Extol, laud, magnify, praise		Gift, present	
Extravagance, prodigality, profuseness		Give, present, offer	
Extremely, very	362	Glance, look	
Fabric, manufacture, texture		Glib, slippery	417
Faithless, false, fickle, inconstant		Glory, honour, splendour, dignity	
Falsehood, lie, mistake		Go back, return	
Family, house, lineage, posterity, progeny, race		Gold, golden	
Famished, starved	367	Good breeding, good manners	
Fanciful, fantastical, whimsical		Good fortune, prosperity	
Farmer, husbandman		Good humour, good nature	423
Fascinated, infatuated, prejudiced		Grave, sedate, serious, staid	
Fashion, figure, form		Great, sublime	
Fast, hard		Great, illustrious	
Fatigued, tired, wearied	373	Grot, grotto	
Favourable, propitious		Grow, increase	
Feebleness, imbecility, weakness		Halt, lame, limping	429
Feel, handle		Hankering, longing, having a mind to, desiring, lusting after, wishing for	
Fertile, fruitful, prolific		Harbour, haven, port	
Fervency, warmth	378	Haste, hurry	432
Find, meet		Hasty, passionate, warm	
Find out, invent		Have, hold, possess	
Flat, insipid	381	Heap, pile	435

Hear, hearken	436	Lay, lie	489
Heathens, idolaters, infidels, pagans,		Lead into, lead to	
Heaven, paradise		Lean, meagre	
Heaviness, weight		Learn, study	
Heavy, weighty		Let down, lower	
Heir apparent, heir presumptive	441	Level, smooth	494
Herb, plant		Lift, raise	
High, lofty		Limner, painter	
Honesty, integrity, probity		Literally, according to letter	
Novel, hut, shed		Little, small	
However, in the mean time, never-		Livid, pale, wan	
theless, yet	446	Lover, in love	500
Humour, wit		Lunacy, insanity, madness	
Hurricane, storm, tempest		Luxury, voluptuousness	
Husband, spouse		Madness, delirium, phrenzy	
Idea, imagination, notion, thought		Magnificence, pomp, sumptuousness	
Idle, slothful, lazy	451	Manifest, proclaim, publish	505
Ignominy, infamy		Mariner, sailor, seaman	
Ill, not well, sick		Matter, subject	
Illegal, illicit		Means, ways	
Immediately, instantly, now, pre-		Memory, mind, recollection, remem-	
sently	455	brance	509
Impediment, obstacle, obstruction		Merchandise, wares	
Impertinent, impudent, saucy		Metamorphose, transform	
Implacable, inexorable, inflexible,		Methodical, regular	
relentless		Middle, midst	
Importunate, pressing, urgent	459	Mine, my, my own	514
Inability, incapacity, insufficiency		Mitigate, moderate, soften	
Inadvertency, inattention		Modest, reserved	
Inclose, shut up		Motion, movement	
Incursion, irruption		Muse, meditate, study, think	
Indigence, necessity, need, poverty,		Mute, silent	
want	464	Mutual, reciprocal	520
Indolence, sloth, laziness, sluggishness		Nation, people	
Ineffectually, in vain, to no purpose		Naval, nautical	
Inexpressible, unspeakable, unutter-		Near, nigh	
able		Necessary, ought, should	
Infectious, contagious, pestilential		Necessity, occasion, opportunity	
Inflexibility, obstinacy, resolution		No, not	
Influence, sway, weight	470	Nothing, no thing	527
Infringe, transgress, violate		Notes, observations, remarks	
In order to, to		Notorious, public	
Insinuate, suggest		Nourishing, nutritious, nutritive	
Instant, moment		Novel, romance, story, tale	
Instruct, learn, teach		Oblation, offering, sacrifice	
Insurrection, rebellion	476	Oblate, oblong, oval	533
Intelligence, knowledge, understand-		Ocean, sea	
ing		Odoriferous, odorous, fragrant	
Interior, internal, inward		Odour, smell	
Inveigh, rail		On, upon	
Joining, union		Opiniative, conceited, prejudiced, pre-	
Judgment, sense	481	possessed	538
Justice, law, right		Opinion, sentiment, thought	
Justness, precision		Order, rule, command	
Lampoon, satire		Order, regularity	
Lake, pond, pool		Origin, source	
Landscape, prospect		Ostentation, parade, pomp, shew	
Language, tongue		Painting, picture	
Lasciviousness, wantonness	488	Paralogism, sophism	545



Peace, quiet, tranquillity	546	Rove, stray, wander	579
Penetrating, piercing		Servant, slave, domestic	
People, persons, folk		Serviceable, useful	
Perceive, see		Shake, tremble	
Permit, suffer, tolerate		Shall, will	
Persevere, persist		Sigh, sob	
Perspiration, sweat	552	Sign, signal, token	585
Persuasion, religion		So, for this reason, therefore	
Place, put		Sociable, social	
Pray, intreat, beseech, supplicate		Spire, steeple	
Prejudice, prepossession, prevention		Stagger, totter	
Prerogative, privilege	557	Stammer, stutter	590
Presumptive, presumptuous		Surmise, suspicion	
Pretence, pretext		Swear, make oath of	
Production, work		Teaze, vex	
Prospect, view		Tension, tenseness	
Prudence, understanding, wisdom		Testament, will	
Purge, purify	563	Timber, wood	596
Quality, talent		Toward, towards	
Quickly, soon, speedily		Translation, version	
Rank, row		Unbelievers, sceptics, atheists, deists	
Reform, reformation		Twelve months, a twelvemonth	
Regret, remorse, repentance, sorrow		Unemployed, unoccupied	
Reprimand, reprove	569	Unexampled, unprecedented	602
Remain, stay		Unity, peace, concord	
Restore, return, surrender		Universe, world	
Retinue, train		Unnatural, not natural	
Rigour, severity		Up, upright	
Riot, tumult, uproar	574	Value, worth, price	607
Road, way		Variation, variety, change	
Robust, stout, strong, sturdy		While, whilst	
Rogue, sharper, thief, villain		Wideness, width.	
Rough, rugged	578		610

# ETYMOLOGY.

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## DEFINITIONS.

I. AN Article is a word prefixed to substantives to point them out, and to shew how far their signification extends.

1. The Indefinite Article, *A* or *an*, is used in a vague sense, to point out one single thing of the kind—in other respects indeterminate, as *a city, a river, a book*.
2. The Definite Article, *The*, ascertains what particular thing or things are meant, as *the milkman, the horses*.
3. *Without* an Article, nouns singular are taken in their widest or most general sense, as *time is precious, truth is eternal*.

II. A Substantive, Name, or Noun, is the name of any thing that exists, or of which we have any notion, as *Thomas, mountain, duty*.

1. A Proper Name is the name appropriated to an individual, as *George, London, Thames*.
2. A Common Noun is the name given to many individuals of the same sort, as *man, beast, bird*.

III. A Pronoun is a word used instead of a Noun, to avoid the too frequent repetition of the same word.

1. Personal Pronouns are used for substantives, and signify the person that speaks, the person spoken to, or the person spoken of.
2. Possessive Pronouns are those which relate to property or possession.
3. Relative Pronouns are such as relate, in general, to some word or phrase going before, which is thence called the Antecedent. Interrogative Pronouns are Relatives which have the word or phrase to which they relate, following after them, which is thence called the Consequent.
4. Distributive Pronouns denote that certain persons or things making a number, are taken separately, or individually.
5. Demonstrative Pronouns point out the objects as determinate to which they relate.
6. Indefinite Pronouns relate to subjects that are vague or indeterminate.

IV. An Adjective, Epithet, or Adnoun, is a word added to a substantive to express its quality.

1. An Adjective in the Positive Degree expresses the quality of an object, simply, and absolutely, or without any increase or diminution.



2. An Adjective in the Comparative Degree expresses the quality of one subject of discourse as greater or less than the like quality in another subject, as *He is taller than Any of his brothers.*

3. The Superlative Degree expresses excellence, and in respect of three or more similar qualities expresses excess or defect in the highest or lowest degree, as *the greatest of these is charity.*

V. A Verb is a word which signifies to Be, to Do, or to Suffer. It expresses affirmation either directly or indirectly, and includes an idea of time.

1. An Active Verb expresses an action, and necessarily implies an Agent, and an object acted upon, as *Alexander conquered the Persians.*

2. A Passive Verb expresses Passion, or Suffering, or the receiving of an Action, and necessarily implies a subject acted upon, and an agent by which it is acted upon, as *The Persians were conquered by Alexander.*

3. A Neuter Verb expresses neither Action nor Passion, but simply Being, or else a State of Being; as *To be, to walk.*

VI. A Participle\* is a part of speech derived from a verb, and construed partly as an adjective and partly as a verb, denoting a quality or attribute with time.

VII. An Adverb is a word added to a verb, noun, adjective, or other adverb, to express some quality or circumstance respecting them; as *he reads aloud, only a boy, truly wise, inimicably well.*

VIII. Prepositions serve to connect words with one another, and to shew the relation between them; as *a map of the world, an excursion to the country, a deliverance from danger.*

IX. Conjunctions serve to connect sentences with one another, and to reduce two or more simple sentences to one compound sentence. They sometimes serve to connect only words, as *The wants of nature are few, and may be easily supplied; but the wants of fancy are innumerable, and occasion much misery to mankind. Two and two are four.*

1. A Conjunction Copulative serves to continue or connect a sentence, by expressing an addition, supposition, cause, purpose, wish, &c.

2. A Conjunction Disjunctive continues the sentence, but expresses a weaker or stronger opposition of sense.

X. Interjections are words thrown in between the parts of a sentence to express the passions or emotions of the speaker, as *Ey! Alas!*

\* Some Grammarians account the Participle a part of the verb, which reduces the number of the Parts of Speech to nine.

TABLE V.] PARSING TABLE. [PART I.]

Articles, 2.	Pronouns, 30.	Preposns 40.	Conjunctions, 34.	Interjections. 28.
1 Def. 1 Indef. { Aor an, { The	5 Personal. { I, myself Thou, thyself He, himself She, herself It, itself 7 Possessive. { My, mine, my own Thy, thine, thy own His, his own Her, hers, her own Our, ours, our own Your, yours, your own Their, theirs, their own 5 Relative. { Who, whoever, whosoever Which, whichever That What, whatever, whatso- Whether 4 Distrib. { Each Every Either Neither 3 Demon. { This That Same 6 Indefinitic. { Some Other Any One No, none Such	Above About Across After Against Along Amidst Among Amongst At Before Behind Below Beneath Beside Between Betwixt Beyond By Down Except For From In Into Near Of Off On Over Out, outof Through To Towards Under Up Upon With Within Without	11 Conjunctive. { Also And Because Both For If Like Likewise Since So That 12 Disjunctive. { As But Either Neither Lest Or Nor Notwithstand- Than Though Unless Yet 11 Interrogat and Conjunctive. { Accordingly Consequently So Then Therefore When Whence Whenever Wherefore Wherever Whether	11 Grief. { Ah! Alas! Oh! O! 11 Contempt. { Poh! Pish! Pshaw! Tush! 11 Congrat. { Bravo! Huzza! Victory! 11 Wonder. { Heigh! Really! Strange! 11 Calling. { Hem! Ho! So ho! 11 Aversion. { Foh! Fie! Away! 11 Attenti. { Behold! Hark! Lo! 11 Silence. { Hist! Hush! Hail! 11 Salut. { Allha il! Welcome!

## Homonymy of the above Table explained.

Themes.	Pronominally.	Adverbially.	Prepositively.	Conjunctively.
As . . . .		like as . . . .		When, so—as
Both . . . .	the two . . . .			both—and
Either . . . .	one of the two . . . .			either—or
For . . . .			because of instead of }	because
Neither . . . .	not one of the two . . . .			neither—nor
Since . . . .		since that time		whereas
So . . . .		comparatively . . . .		in such wise
That . . . .	{ Rel. who, which Dem. that same			{ thus that, or that thus
Then . . . .		at that time . . . .		consequently
Whether . . . .	which of the two . . . .			whether—or

Note 1.—The Pupil will have to consult the Accidence for the Pronominal words not specified in the above Table, as they will be found in the declension of Pronouns.

Note 2.—Prepositions used adverbially, that is, without a regimen, become adverbs of place.

## PART II.]

## PARSING TABLE.

## [TABLE V.]

Principal Adverbs not ending in <i>ly</i> .				Some Principal Adverbs ending in <i>ly</i> .			
Place.	About	Time.	After	Quantity.	Awry	Place.	Generally
	Abreast		Afterwards		Better		Particularly
	Along		Again		Headlong		Principally
	Apart		Ago		Rather		Separately
	Ashore		Already		Right		Universally
	Aside		Always	Well			
	Asunder		Anew	Worse			
	Backward		Aye				
	Below		Afresh	Order.	First	Anciently	
	Before		Before		Once	Continually	
	By		Ever		Twice	Directly	
	Down		Henceforth	Thrice	Formerly		
	Downwar		Henceforward		Frequently		
	Elsewhere		Hereafter	Affirmation.	Again	Immediately	
	Far	Heretofore	As		Incessantly		
	Forward	Long	Ay		Instantly		
	Hence	Never	Doubtless		Lately		
	Hereabout	Now	Indeed		Perpetually		
	Here	Oft, often	So		Presently		
	Herein	Oftentimes	Sure		Quickly		
	Hither	Oftentimes	Thus		Shortly		
	Hitherward	Once	Therefore		Speedily		
	Instead	Seldom	Yea	Suddenly			
	Near	Since	Yes	Usually			
	Nowhere	Sometimes					
	Round	Soon	Negation.	Else	Order.	Chiefly	
	Roundabout	Straightways		Nay		Especially	
	Somewhere	Then		No		Only	
	Straight	Until		Not		Primarily	
Thence	When	Nowise		Secondly			
There	While	Otherwise	Thirdly				
Thither	Whilst		Finally				
Thitherward	Yesterday		Lastly				
Together	Yet	Doubt.	How	Affirmation.	Assuredly		
Towards	Almost		How much		Certainly		
Under	Altogether		Perchance		Equally		
Up	Enough		Perhaps		Namely		
Upward	Just		Peradventure		Truly		
Whence	Little		When?	Verily			
Where	Less		Where?	Undoubtedly			
Whither	Least		Wherefore?				
Whitherward	Long		Whether?				
Whencesoever	Much	Whither?					
Whersoever	More	Why?					
Whithersoever	Quite						
Within	Scarce						
Without	Thorough						
Yonder	Very						

*Note.*—There are few or no Adverbs of Place or Quantity ending in *ly*. Those of Quality ending in *ly* are too numerous for insertion.

*Note.*—That the same word has often a different etymology according to its signification. Thus the word *long* may be an adjective, a verb, or an adverb, according as it signifies *continuation*, *desire*, or *distance*.



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 OF RESOLUTION, OR ANALYSIS.

IN order to refer words to their proper classes or sorts, and to ascertain their various inflections and changes, the following rules, together with a competent knowledge of Syntax, will be useful.

I. Commit perfectly to memory the Etymological Table of Articles, Pronouns, Prepositions, Conjunctions, Interjections, and Adverbs, and refer to it as often as occasion may require.

II. Make yourself master of the Accidence of Nouns, Pronouns, Adjectives, and Verbs.

III. Attend also to the subsequent rules of Derivation.

IV. The more numerous classes of words, namely, Nouns, Adjectives, and Verbs, may be distinguished after this manner; viz.

1. A Noun will admit of a Preposition or the Interjection O! before it, as *with difficulty*, O! Sir!
2. An Adjective makes sense when joined with the words man, woman, thing, or some other appropriate substantive; as, *an honest man, a virtuous woman, a good rule, a vitiated taste*.
3. A Verb admits of a Personal Pronoun before it; as also of a Noun, or the Preposition To; as, *We beseech, they are instructed, the men wonder, to see*.
4. Words ending in *ed* are verbs, or participles; such as end in *ing* are nouns, adjectives, or verbs; and most words ending in *ly* are adverbs.

V. The same word is often used in different senses, and consequently often belongs to different parts of speech, in a case of which kind it is best to consider whether the word in question expresses a name, a quality, an affirmation, or a circumstance, by which it will immediately appear whether the word is a noun, adjective, verb, or adverb, according to the Definitions.

VI. When *That* is used for *who*, or *which*, it is a Relative Pronoun; when it signifies *the same*, or *the former*, it is a demonstrative Pronoun; and when it admits of the phrase *in order*, or of a short pause and the word *thus* before it, or when it signifies *because*, it is a Conjunction. In like manner, by the sense, are distinguished the Pronouns and Conjunctions *both, either, neither*; and the Preposition and Conjunction *for*.

VII. When Prepositions and Conjunctions are not used as Connectives, they are Adverbs.

## ACCIDENCE.

THE Inflections of the English Language are but few.

The Declinable Parts of Speech are three, viz. Noun, Pronoun, and Verb.

The Indeclinable Parts of Speech are seven; viz. Article, Adjective, Participle, Adverb, Preposition, Conjunction, and Interjection.\*

### ACCIDENCE OF NOUNS AND PRONOUNS.

#### Definitions.

I. Gender is the distinction of sex.

1. The Masculine Gender denotes the male sex, as a *man*, a *lion*, *he*.
2. The Feminine Gender denotes the female sex, as a *woman*, a *lioness*, *she*.
3. The Neuter Gender signifies neither male nor female, as a *river*, a *mountain*, *it*.†

II. Number is the consideration of an object as one or more.

1. The Singular Number expresses but one object.
2. The Plural Number expresses more objects than one.‡

III. Case is the form which nouns and pronouns assume in consequence of their relation to other words.

1. The Nominative Case, Leading State, or Subject, simply indicates the name of an object, or the subject of an affirmation, or address.
2. The Possessive or Genitive Case expresses the relation of property or possession.
3. The Objective, Accusative, Following State, or Case of Regimen, expresses the object of an action, or of a relation.

IV. Person is the relation that subsists between the leading subjects of discourse.

1. The First Person is the person who speaks: the sign is *I*, or *We*.

\* The English Accidence, to speak grammatically, is said to treat of the Declension of Nouns and Pronouns, of the Comparison of Adjectives, and of the Conjugation of Verbs.

The Accidents of Nouns and Pronouns are four, viz. Gender, Number, Case, and Person.

The Genders are three, Masculine, Feminine, and Neuter; the Numbers two, Singular and Plural; and the Cases three, Nominative, Possessive, and Objective; and the Persons three, First, Second, and Third.

It may be doubted whether Person be strictly an Accident, as it never produces any change in the word; but the name has been retained by Grammarians, to prevent an inconvenient accumulation of technical terms.

† Gender is sometimes Figurative, as when we call the sun *he*, the moon *she*, a child *it*.

‡ Number is Figurative when *we* and *you* are used instead of *I* and *thou*.

2. The Second Person is the person spoken to : the sign is *thou, ye, or you*, or a noun preceded by an interjection.
3. The Third Person is the person spoken of, and is represented by the Pronoun *he*, and all other words, excepting the signs of the first and second Persons.\*

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#### DECLENSION OF NOUNS.

Declension, exclusive of the consideration of *Gender*, is the variation of words by *Numbers* and *Cases*. In English there is but one Declension of Substantives.

#### RULES FOR THE GENDER.

I. In English, the Gender of Nouns is determined by the sex. Except *child*, neuter.

II. Many Nouns are of the common gender, that is, masculine or feminine, as *friend, enemy*.

III. Some Masculines have appropriate Feminines.

1. The Masculine and Feminine are unlike.
2. The Masculine and Feminine differ in termination.
3. The Masculine and Feminine differ by composition.—  
Thus,

#### 1. *The Masculine and Feminine are unlike.*

<i>Masc.</i>	<i>Fem.</i>	<i>Masc.</i>	<i>Fem.</i>
1. Bachelor	Maid	Horse	Mare
Beau	Belle	Husband	Wife
Boar	Sow	King	Queen
Boy	Girl	Lad	Lass
Brother	Sister	Lord	Lady
Buck	Doe	Man	Woman
Bull	Cow	Master	Mistress
Cock	Hen	Milter	Spawner
Dog	Bitch	Nephew	Niece
Drake	Duck	Ram	Ewe
Earl	Countess	Sloven	Slut
Father	Mother	Son	Daughter
Friar	Nun	Stag	Hind
Gander	Goose	Steer	Heifer
Gentleman	Lady	Uncle	Aunt
Hart	Roe	Wizard	Witch

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\* *Remark.*—The word *Person* has in *Accidence* three distinct meanings. 1st. it signifies the *Person* of the subject, or *Nominative* to the *Verb*, in which case it is common to all *Nominatives*, as in the above definitions. 2dly, it distinguishes *Rational Beings* from such as are *Irrational*, in which sense *who* is said to relate to *Persons*, and *which* to *Inferior Animals*, or *Inanimate Things*. 3dly, it distinguishes *Animate* from *Inanimate Objects*, as when we say that an *Impersonal Verb* is that which has its *Nominative* always a *Thing*, and never a *Person*.

2. *The Masculine and Feminine differ in termination.*

<i>Masc.</i>	<i>Fem.</i>	<i>Masc.</i>	<i>Fem.</i>
Abbot	Abbess	Host	Hostess
Actor	Actress	Jew	Jewess
Administrator	Administratrix	Landgrave	Landgravine
Adulterer	Adultrress	Lion	Lioness
Ambassador	Ambassadress	Margrave	Margravine
Arbiter	Arbitress	Marquis	Marchioness
Author	Authoress	Mayor	Mayoress
Baron	Baroness	Patron	Patroness
Bridegroom	Bride	Peer	Peeress
Benefactor	Benefactress	Poet	Poetess
Caterer	Cateress	Priest	Priestess
Chanter	Chantress	Prince	Princess
Conductor	Conductress	Prior	Prioress
Count	Countess	Prophet	Prophetess
Deacon	Deaconess	Protector	Protectress
Duke	Duchess	Songster	Songstress
Elector	Electress	Sorcerer	Sorceress
Emperor	Empress	Sultan	Sultan -a or -ess
Enchanter	Enchantress	Tiger	Tigress
Executor	Executrix	Traitor	Traitress
Governor	Governess	Tutor	Tutoress
Heir	Heiress	Viscount	Viscountess
Hero	Heroine	Votary	Votaress
Hunter	Huntress	Widower	Widow

3. *The Masculine and Feminine differ by composition.*

3. A cock-sparrow	A hen-sparrow	A he-cat	A she-cat
A peacock	A peahen	A he-goat	A she-goat
A dog-fox	A bitch-fox	A man-servant	A maid-servant
A he-boar	A she-bear	A male child	A female child

RULES FOR THE PLURAL.

I. The Plural of English Nouns terminates in *s*, *es*, *ies*, or *ves*.

1. The Plural is generally formed by adding *s* to the singular.

2. If the singular end in *ch* soft, *s*, *ss*, or *x*, the Plural is formed by adding *es*. The termination *o* has sometimes *s* and sometimes *es*.

3. The termination *y* is changed into *ies*, and *f* or *fe* into *ves* in the plural, as *enemies*, *loaves*, *wives*. But *y* preceded by a vowel is not changed, as *boy*, *boys*.

II. The Singular and Plural are sometimes alike; as, *Alms*, *amends*, *deer*, *means*, *news*, *pains*, *riches*, *sheep*, *swine*; also *ethics*, *mathematics*, *metaphysics*, *optics*, *pneumatics*, *politics*.

III. Some Nouns are defective, having only one number, as

1. Singular—*gratitude*, *wisdom*, *wheat*, *pitch*, *gold*, &c.

2. Plural—*scissars*, *bellows*, *lungs*, *ashes*, *thanks*, &c.

IV. Proper names want the plural.

V. Several foreign, ancient, and indigenous names, vary from the preceding rules, and form their plurals irregularly, as

Grief, griefs; relief, reliefs; reproof, reproofs; child, children; brother, brothers, or brethern; man, men; woman, women; alderman, aldermen; ox, oxen;



oxen; foot, feet; goose, geese; tooth, teeth; mouse, mice; die, dice, or dies; penny, pence or pennies; brother-in-law, brothers-in-law; daughter-in-law, daughters-in-law; son-in-law, sons-in-law; cousin-german, cousins-german.

Antithesis, antitheses; apparatus, apparatus; appendix, appendices or appendixes; arcanum, arcana; automaton, automata; axis, axes; basis, bases; bean, beaux; cherub, cherubim; calx, calces; crisis, crises; criterion, criteria; datum, data; diæresis, diæreses; effluviū, effluvia; ellipsis, ellipses; emphasis, emphases; encomium, encomia; erratum, errata; genius, genii or geniuses; genus, genera; hypothesis, hypotheses; hiatus, hiatus; index, indices or indexes; lamina, laminæ; ———, literati; magus, magi; medium, media; memorandum, memoranda; metamorphosis, metamorphoses; minutia, minutiae; Monsieur, Messieurs; phænomenon, phænomena; radius, radii; seraph, seraphim; series, series; species, species; stamen, stamina; stratum, strata; vortex, vortices.

#### RULES FOR THE CASES.

I. The Possessive Case is formed by adding 's or ' to the Nominative.

1. The Possessive Singular generally ends in 's; but when the Nominative ends in s, x, or z, and especially in ss, the s is sometimes omitted, but the apostrophe retained.
2. The Possessive Plural adds only an apostrophe ' to the Nominative in s; when the Nominative does not end in s, the Possessive has 's.
3. The Possessive Case is generally wanting in Common Nouns which have but one number.
4. The Possessive Case is most commonly supplied by the Preposition *of* before the Noun.

II. The Objective Case is always like the Nominative.

#### EXAMPLES.

##### 1. Without an Article.

Sing.	Nom.	Man	Plur.	Nom.	Men
	Poss.	Man's		Poss.	Men's
	Obj.	Man		Obj.	Men

##### 2. With the Indefinite Article.

Sing.	Nom.	A King	Plur.	Nom.	—Kings
	Poss.	A King's		Poss.	—Kings'
	Obj.	A King		Obj.	—Kings

##### 3. With the Definite Article.

Sing.	Nom.	The Mother	Plur.	Nom.	The Mothers
	Poss.	The Mother's		Poss.	The Mothers'
	Obj.	The Mother		Obj.	The Mothers

Some Compound Nouns are thus declined.

Sing.	Nom.	The Lord Mayor of London	Plur.	Nom.	The Lords Mayor of London
	Poss.	The Lord Mayor of London's		Poss.	The Lords Mayor of London's
	Obj.	The Lord Mayor of London		Obj.	The Lords Mayor of London*
Sing.	Nom.	A Son-in-law	Plur.	Nom.	—Sons-in-law
	Poss.	A Son-in-law's		Poss.	—Sons-in-law's
	Obj.	A Son-in-law		Obj.	—Sons-in-law

\* This plural is, perhaps, never to be met with, as two or more Lords Mayor of London never exist at the same time; yet the form of the plural may be proper, however uncommon; as in the case of the *nine Archons of Athens*, the *two Kings of Sparta*, or the *two Consuls of Rome*.



DECLENSION OF PRONOUNS.

In respect of Declension, Pronouns are of three kinds; viz. Declinable by number and cases, Variable on account of number only, and Indeclinable.

1. The Declinable Pronouns are *I, thou, he, she, it, who, which, one, other.*---Thus:

<i>Sing.</i> { <i>Nom.</i> I <i>Poss.</i> Mine <i>Obj.</i> Me	<i>Plur.</i> { <i>Nom.</i> We <i>Poss.</i> Our's <i>Obj.</i> Us
<i>Sing.</i> { <i>Nom.</i> Thou <i>Poss.</i> Thine <i>Obj.</i> Thee	<i>Plur.</i> { <i>Nom.</i> Ye, you <i>Poss.</i> Your's <i>Obj.</i> You
<i>Sing.</i> { <i>Nom.</i> He <i>Poss.</i> His <i>Obj.</i> Him	<i>Plur.</i> { <i>Nom.</i> They <i>Poss.</i> Their's <i>Obj.</i> Them
<i>Sing.</i> { <i>Nom.</i> She <i>Poss.</i> Her's <i>Obj.</i> Her	<i>Plur.</i> { <i>Nom.</i> They <i>Poss.</i> Their's <i>Obj.</i> Them
<i>Sing.</i> { <i>Nom.</i> It <i>Poss.</i> It's <i>Obj.</i> It	<i>Plur.</i> { <i>Nom.</i> They <i>Poss.</i> Their's <i>Obj.</i> Them
<i>Sing.</i> { <i>Nom.</i> Who <i>Poss.</i> Whose <i>Obj.</i> Whom	<i>Plur.</i> { <i>Nom.</i> Who <i>Poss.</i> Whose <i>Obj.</i> Whom
<i>Sing.</i> { <i>Nom.</i> Which <i>Poss.</i> Whose,* of which <i>Obj.</i> Which	<i>Plur.</i> { <i>Nom.</i> Which <i>Poss.</i> Whose, of which <i>Obj.</i> Which
<i>Sing.</i> { <i>Nom.</i> One <i>Poss.</i> One's <i>Obj.</i> One	<i>Plur.</i> { <i>Nom.</i> Ones <i>Poss.</i> Ones' <i>Obj.</i> Ones
<i>Sing.</i> { <i>Nom.</i> Other <i>Poss.</i> Other's <i>Obj.</i> Other	<i>Plur.</i> { <i>Nom.</i> Others <i>Poss.</i> Others' <i>Obj.</i> Others †

\* Note.—That *whose* is seldom used as the Possessive of *which*.

† Note.—That *one* and *other* are declinable when used substantively, but indeclinable when used adjectively.

2. The Pronouns variable on account of Number, are the following : viz.

	<i>Singular.</i>	<i>Plural.</i>
<i>Substantives.</i>	Myself	Ourselves
	Thyself	Yourselves
	Himself	Themselves
	Herself	Themselves
	Itself	Themselves
<i>Adjectives.</i>	Each	All
	Every	All
	Either	Both
	Neither	_____
	This	These
	That	Those
	Whether	_____

3. The Indeclinable Pronouns are, 1st. all the Possessives, viz. *my, mine, or my own; thy, thine, or thy own; his, or his own; her, hers, or her own; our, ours, or our own; your, yours, or your own; their, theirs, or their own*; 2dly the Relatives, *that and what*; and 3dly the Indefinites, *any, some, none, such*; together with *same*, Demonstrative.

#### OF ADJECTIVES.

Adjectives are Indeclinable; but some of them have only a Singular, and others only a Plural signification; as

1. Singular.---One, single, infinite, universal, much.

2. Plural.---Two, three, four, &c. few, many, several, more.

Adjectives admit of comparison; except such as signify immensity, supremacy, perfection, or an absolute quality.

I. The Positive Degree does not change the form of the Adjective.

II. In general, Adjectives are compared by prefixing to them the words *more* or *less*, to form the comparative; and *most, very, or least*, to form the superlative.

III. Adjectives, being Monosyllables and Dissyllables, ending in *y*, also form the Comparative, by adding *r* or *er*, and the Superlative, by adding *st* or *est* to the Positive.

IV. Indefinite Comparison is made by prefixing the words *somewhat, little, still, nearly, almost, so, too, exceedingly*, and others, to the Adjective. Also by adding the termination *ish* to the Positive.

V. Double Comparisons are improper.

IRREGULAR COMPARISON.

3. Positive.	Comparative.	Superlative.
Good	Better	Best
Bad	Worse	Worst
Much, many	More	Most
Little	Less	Least
Late	Later,	Latest, last
Latter	_____	Last
Old	Elder, older	Eldest, oldest
_____	Former	First
_____	Hinder	Hindermost
_____	Uppet	Uppermost
_____	Nether	Nethermost
_____	Inner	Innermost
_____	Outer	Outermost
_____	Lower	Lowermost

The following Adjectives admit not of Comparison.

Almighty	Free	Reverend
Certain	Full	Right
Chief	Godly	Royal
Circular	Golden	Safe
Conscious	Gratuitous	Serene
Continual	Heavenly	Solid
Dead	Human	Sound
Earthly	Infinite	Square
Empty	Lawful	Subject
Extreme	Leaden	Supreme
Eternal	Living	Triangular
Everlasting	Natural	True
False	Paternal	Universal
Filial	Perfect	Void
Fluid	Perpetual	

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*Note.*—That *latter* seems to be positive, because it is never used in comparison, and because adverbs in *ly*, as *latterly*, are never derived from comparatives in *er*.

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 ACCIDENCE OF VERBS.
*Definitions.*

I. Voice is that form of the verb which distinguishes action from passion, or doing from suffering.

1. The Active Voice shews the doing of an action.
2. The Passive Voice shews the suffering of an action.

II. Mood, or Mode, is a particular form of the verb, shewing the manner in which the being, action, or passion, is represented.

1. The Indicative Mood simply indicates or declares the attribute or quality of the verb, or it asks a question.
2. The Potential Mood implies possibility, liberty, power, will, or obligation.
3. The Subjunctive Mood, so called because it is generally preceded by another verb, as well as by a conjunction, expresses a condition, motive, wish, doubt, or supposition.
4. The Imperative Mood is used for commanding, exhorting, intreating, or permitting.
5. The Infinitive Mood expresses the meaning of the verb indefinitely, that is, without any immediate reference to number or person.\*

III. Tense is the distinction of time.

1. The Present Tense represents an action or event as passing at the time it is mentioned.
2. The Imperfect Tense represents the action or event either as finished or past, or as remaining unfinished, at a certain time past.
3. The Perfect Tense represents an action or event as past or finished.
4. The Pluperfect Tense represents an action or event as finished or past antecedently to some other past action or event.
5. The First Future Tense represents an action or event as yet to come, the time of the action or event being either definite or indefinite.

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*Note.*—The Accidents of Verbs are five, *viz.* Voice, Mood, Tense, Number, and Person. There are two Voices, the Active and Passive; five Moods, the Indicative, Potential, Subjunctive, Imperative, and Infinitive; six Tenses, the Present, Imperfect, Perfect, Pluperfect, and First and Second Futures; two Numbers, the Singular and Plural; and three Persons, the First, Second, and Third.

\* See the Preface, which contains some remarks on the Infinitive Mood.



6. The Second Future Tense intimates that the action or event will be fully accomplished at or before the time of another future action or event.

IV. Number is that form which Verbs have in agreement with the leading subjects of discourse, considered as *one* or *more*.

1. The Singular Number is that form of the Verb which agrees with a *Singular Nominative*.
2. The Plural Number is that form of the Verb which agrees with a *Plural Nominative*.

V. Person is that form which Verbs have in agreement with the leading subjects of discourse, considered as *speaking*, *spoken of*, or *spoken to*.

1. The First Person agrees with the Person or Persons *speaking*, and follows the sign *I*, or *We*.
2. The Second Person agrees with the Person or Persons *spoken to*, and follows the sign *Thou*, *Ye*, or *You*, or any Noun preceded by an Interjection.
3. The Third Person agrees with the Person, Persons, Thing or Things *spoken of*, and follows the sign *He*, or *They*, or any other word except *I*, *We*, *Thou*, *Ye*, or *You*.

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#### CONJUGATION OF VERBS.

The Conjugation of Verbs is the rightly putting together of their several parts, according to Voice, Mood, Tense, Number, and Person.

The Conjugation of an Active Verb is termed the Active Voice, and that of a Passive Verb, the Passive Voice.

A Regular Verb forms the Imperfect of the Indicative and the Perfect Participle in *ed* or *d*.

An Irregular Verb forms the Imperfect of the Indicative and the Perfect Participle, or one of them, in some other termination than *ed* or *d*.

A Defective Verb is used only in some of its Moods and Tenses.

An Impersonal Verb is used only in the third Person Singular, and has its Nominative always a *Thing*, and never a *Person*.

An Auxiliary Verb is that which is used, or assists, in the conjugation of other verbs, as *do*, *have*, *be*, *will*, *shall*, *may*, *can*.

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\* The only Accidents common to Nouns, Pronouns, and Verbs, are those of *Number* and *Person*, Verbs having no Accidents of Gender and Case, and Nouns and Pronouns having none of Voice, Mood, and Tense.



## ETYMOLOGY.

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### RULES FOR THE CONJUGATION OF VERBS.

1. There is in English but one Conjugation of Verbs. The division of verbs into active, passive, and neuter, and into regular and irregular, forms no exception to the rule. The distinction of regular and irregular takes place only in the Active Voice or form.

2. All Moods have not an equal number of Tenses. The Indicative has six Tenses, the Potential four, the Infinitive two, and the Imperative one.—The Subjunctive Mood in its first form has six Tenses, and in its second four, analogically to the Indicative and Potential forms.

3. Those Tenses which have a simple form are the Present and Imperfect Tenses of the Indicative and 1st Subjunctive Moods, the Second Person of the Present of the Imperative, and the Present of the Infinitive.

4. The Compound Tenses are, the Perfect, Pluperfect, and First and Second Futures, in whatever Mood they be.

5. The Simple Tenses may be changed into a compound form, but the Compound Tenses cannot be changed into a simple form.

6. The Signs *do*, *shall*, *will*, *may*, *can*, require to be followed by the Present of the Infinitive of the principal verb;—the sign *be* is followed by either the present or perfect participle, and the sign *have* is followed only by the perfect participle. These signs are

7. Passive Verbs have no simple Tenses—they are conjugated with the help of the verb *to be*.

8. In Neuter Verbs the form of the conjugation generally agrees with that of Active verbs;—sometimes it is Passive.

9. The Second Person Singular of verbs ends in *st*, or *t*, except in the Imperative, and first three Tenses of the 1st Subjunctive. The third Person singular of the Present of the Indicative ends in *s* or *th*. The other Persons are like the first, in the several Tenses.

10. In the Compound Tenses of Irregular Verbs, the form of the Imperfect of the Indicative is sometimes improperly used for the Perfect Participle—as *I have wrote*, for *I have written*—*I have shook*, for *I have shaken*.

11. The Present Participle ends always in *ing*, the Perfect Participle in *ed*, *t*, or *n*. A few Participles end in *ng* and *nk*. The Participle of *come* is *come*—and a few others may be equally irregular.

12. The terminations *ch*, *ck*, *p*, *x*, *ll*, *ss*, of the Present, sometimes change *ed* of the Imperfect Tense, or of the Perfect Participle into *t*, as *snacht*, *pluckt*, *snapt*, *fiat*, *dwelt*, *past*. The same thing happens after the terminations *l*, *m*, *n*, *p*, preceded by a diphthong, the diphthong moreover being shortened, as in *dealt*, *dreamt*, *slept*. Likewise the termination *ve* is changed into *ft*, as *bereave*, *bereft*, *leave*, *left*.

13. Irregular Verbs are found to be for the most part monosyllabic—originally, perhaps, they are all so.

OBSERVATIONS ON THE TENSES OF ENGLISH VERBS.

There are properly but three Tenses or Times, the Past, Present, and Future, although each of these admits of modifications in the signification, and generally in the form.

1. The Tenses, with respect both to time and action, are definite or indefinite, as

Present.	<i>I love</i>	<i>I am loving</i>	<i>I do love</i>	<i>I have loved</i>
Perfect.	<i>I loved</i>	<i>I was loving</i>	<i>I did love</i>	<i>I had loved</i>
Future..	<i>I shall love</i>	<i>I shall be loving</i>	<i>I will love</i>	<i>I shall have loved.</i>

But that which is of itself indefinite may become definite by the addition of adverbs, or known circumstances, to the sentence. And sometimes definites and indefinites are used promiscuously by the agreement of the Indicative and Subjunctive forms of the Verb or by the licence of rhetoric.

2. The Tenses Indefinite, by themselves, as to time and action, are these

<i>I love</i>	<i>I do love</i>
<i>I loved</i>	<i>I did love</i>
<i>I shall love</i>	<i>I will love</i>

The signs *do*, *did*, and *will*, are termed Emphatic.

3. The following Tenses are Indefinite, by themselves, as to time, but Definite as to action

<i>I am loving</i>	<i>I have loved</i>
<i>I was loving</i>	<i>I had loved</i>
<i>I shall be loving</i>	<i>I shall have loved</i>

The former shew the progress of an action, the latter its accomplishment.

4. The two forms of the First Future are not to be used indiscriminately.

<i>I shall love</i>	<i>I will love</i>
<i>Thou wilt love</i>	<i>Thou shalt love</i>
<i>He will love</i>	<i>He shall love</i>
<i>We shall love</i>	<i>We will love</i>
<i>Ye will love</i>	<i>Ye shall love</i>
<i>They will love</i>	<i>They shall love</i>

The first form. *I shall love*, &c. affirmatively, denotes simple futurity; but interrogatively, it denotes futurity, with necessity, duty, or obligation.

The second form, *I will love*, &c. on the contrary, used affirmatively, denotes futurity, with necessity, duty, obligation, or choice—but interrogatively, simple futurity.

Lastly, *Shall* is used in all the persons, when they are represented as the subjects of their own thoughts or expressions, as *do you think you shall find it?* *Does he say he shall come?* *He says he shall come.*

5. The signs *may*, *can*, *shall*, *will*, form absolute tenses; *might*, *could*, *would*, *should*, form tenses sometimes absolute, and sometimes conditional. *May* and *might*, express liberty; *can* and *could*, power and ability. *Shall* and *will* have been explained above, in Article 4.

## CONJUGATION OF AN ACTIVE VERB.

## TO LOVE.

## INDICATIVE MOOD.

*Present Tense.*

- Sing.* { 1. I love, or do love  
2. Thou lovest, or dost love  
3. He loveth, or does love
- Plur.* { 1. We love, or do love  
2. Ye love, or do love  
3. They love, or do love

*Preterimperfect Tense.*

- Sing.* { 1. I loved, or did love  
2. Thou lovedst, or didst love  
3. He loved, or did love
- Plur.* { 1. We loved, or did love  
2. Ye loved, or did love  
3. They loved, or did love

*Preterperfect Tense.*

- Sing.* { 1. I have loved  
2. Thou hast loved  
3. He has loved
- Plur.* { 1. We have loved  
2. Ye have loved  
3. They have loved

*Preterpluperfect Tense.*

- Sing.* { 1. I had loved  
2. Thou hadst loved  
3. He had loved
- Plur.* { 1. We had loved  
2. Ye had loved  
3. They had loved

*First Future Tense.*

- Sing.* { 1. I shall or will love  
2. Thou shalt or wilt love  
3. He shall or will love
- Plur.* { 1. We shall or will love  
2. Ye shall or will love  
3. They shall or will love

*Second Future Tense.*

- Sing.* { 1. I shall have loved  
2. Thou wilt have loved  
3. He will have loved
- Plur.* { 1. We shall have loved  
2. Ye will have loved  
3. They will have loved

## POTENTIAL MOOD.

*Present Tense.*

- Sing.* { 1. I may or can love  
2. Thou mayst or canst love  
3. He may or can love
- Plur.* { 1. We may or can love  
2. Ye may or can love  
3. They may or can love

*Preterimperfect Tense.*

- Sing.* { 1. I might, could, would, or should love  
2. Thou mightst, couldst, wouldst, or shouldst love  
3. He might, could, would, or should love
- Plur.* { 1. We might, could, would, or should love  
2. Ye might, could, would, or should love  
3. They might, could, would, or should love

*Preterperfect Tense.*

- Sing.* { 1. I may or can have loved  
2. Thou mayst or canst have loved  
3. He may or can have loved
- Plur.* { 1. We may or can have loved  
2. Ye may or can have loved  
3. They may or can have loved

*Preterpluperfect Tense.*

- Sing.* { 1. I might, could, would, or should  
2. Thou mightst, couldst, wouldst, or shouldst  
3. He might, could, would, or should
- Plur.* { 1. We might, could, would, or should  
2. Ye might, could, would, or should  
3. They might, could, would, or should

} have loved

## CONJUGATION OF AN ACTIVE VERB.

## TO LOVE.

## 1st SUBJUNCTIVE.

*Present Tense.*

- Sing.* { 1. I love  
2. Thou love  
3. He love.
- Plur.* { 1. We love  
2. Ye love  
3. They love

*Preterimperfect Tense.*

- Sing.* { 1. I loved  
2. Thou loved  
3. He loved
- Plur.* { 1. We loved  
2. Ye loved  
3. They loved

*Preterperfect Tense.*

- Sing.* { 1. I have loved  
2. Thou have loved  
3. He have loved
- Plur.* { 1. We have loved  
2. Ye have loved  
3. They have loved

## 2d SUBJUNCTIVE MOOD.

*Present Tense.*

- Sing.* { 1. I may *or* can love  
2. Thou mayst *or* canst love  
3. He may *or* can love
- Plur.* { 1. We may *or* can love  
2. Ye may *or* can love  
3. They may *or* can love

*Preterimperfect Tense.*

- Sing.* { 1. I might, could, would, *or* should love  
2. Thou mightst, couldst, wouldst, *or* shouldst love  
3. He might, could, would, *or* should love
- Plur.* { 1. We might, could, would, *or* should love  
2. Ye might, could, would, *or* should love  
3. They might, could, would, *or* should love

The other Tenses of the Subjunctive are the same as the corresponding Tenses of the Indicative and Potential Moods.

## IMPERATIVE MOOD.

*Present Tense.*

- Sing.* { 1. Let me love  
2. Love thou, *or* do thou love  
3. Let him love
- Plur.* { 1. Let us love  
2. Love ye, *or* do ye love  
3. Let them love

## INFINITIVE MOOD.

*Present Tense*

To love

*Perfect Tense*

To have loved

## PARTICIPLES.

*Present*

Loving

*Perfect*

Loved

*Compound Terfect*

Having loved



## CONJUGATION OF A PASSIVE VERB.

## TO BE LOVED.

## INDICATIVE MOOD.

*Present Tense.*

- Sing.* { 1. I am loved  
2. Thou art loved  
3. He is loved
- Plur.* { 1. We are loved  
2. Ye are loved  
3. They are loved

*Preterimperfect Tense.*

- Sing.* { 1. I was loved  
2. Thou wast loved  
3. He was loved
- Plur.* { 1. We were loved  
2. Ye were loved  
3. They were loved

*Preterperfect Tense.*

- Sing.* { 1. I have been loved  
2. Thou hast been loved  
3. He has been loved
- Plur.* { 1. We have been loved  
2. Ye have been loved  
3. They have been loved

*Preterpluperfect Tense.*

- Sing.* { 1. I had been loved  
2. Thou hadst been loved  
3. He had been loved
- Sing.* { 1. We had been loved  
2. Ye had been loved  
3. They had been loved

*First Future Tense.*

- Plur.* { 1. I shall or will be loved  
2. Thou shalt or wilt be loved  
3. He shall or will be loved
- Sing.* { 1. We shall or will be loved  
2. Ye shall or will be loved  
3. They shall or will be loved

*Second Future Tense.*

- Plur.* { 1. I shall have been loved  
2. Thou wilt have been loved  
3. He will have been loved
- Sing.* { 1. We shall have been loved  
2. Ye will have been loved  
3. They will have been loved

## POTENTIAL MOOD.

*Present Tense.*

- Sing.* { 1. I may or can be loved  
2. Thou mayst or canst be loved  
3. He may or can be loved
- Plur.* { 1. We may or can be loved  
2. Ye may or can be loved  
3. They may or can be loved

*Preterimperfect Tense.*

- Sing.* { 1. I might, could, would, or should  
2. Thou mightst, couldst, wouldst, or shouldst  
3. He might, could, would, or should
- Plur.* { 1. We might, could, would, or should  
2. Ye might, could, would, or should  
3. They might, could, would, or should
- } be loved

*Preterperfect Tense.*

- Sing.* { 1. I may or can have been loved  
2. Thou mayst or canst have been loved  
3. He may or can have been loved
- Plur.* { 1. We may or can have been loved  
2. Ye may or can have been loved  
3. They may or can have been loved

*Preterpluperfect Tense.*

- Sing.* { 1. I might, could, would, or should  
2. Thou mightst, couldst, wouldst, or shouldst  
3. He might, could, would, or should
- Plur.* { 1. We might, could, would, or should  
2. Ye might, could, would, or should  
3. They might, could, would, or should
- } have been loved



## CONJUGATION OF A PASSIVE VERB.

## TO BE LOVED.

## 1st SURJUNCTIVE.

*Present Tense.*

- Sing.* { 1. I be loved  
2. Thou be loved  
3. He be loved
- Plur.* { 1. We be loved  
2. Ye be loved  
3. They be loved

*Preterimperfect Tense.*

- Sing.* { 1. I were loved  
2. Thou wert loved  
3. He were loved
- Plur.* { 1. We were loved  
2. Ye were loved  
3. They were loved

*Preterperfect Tense.*

- Sing.* { 1. I have been loved  
2. Thou have been loved  
3. He have been loved
- Plur.* { 1. We have been loved  
2. Ye have been loved  
3. They have been loved

## 2d SUBJUNCTIVE MOOD.

*Present Tense.*

- Sing.* { 1. I may or can be loved  
2. Thou mayst or canst be loved  
3. He may or can be loved
- Plur.* { 1. We may or can be loved  
2. Ye may or can be loved  
3. They may or can be loved

*Preterimperfect Tense.*

- Sing.* { 1. I might, could, would, or should  
2. Thou mightst, couldst, wouldst, or shouldst  
3. He might, could, would, or should
- Plur.* { 1. We might, could, would, or should  
2. Ye might, could, would, or should  
3. They might, could, would, or should
- } be loved

The other Tenses of the Subjunctive Mood are the same as the corresponding Tenses of the Indicative and Potential Moods.

## IMPERATIVE MOOD.

*Present Tense.*

- Sing.* { 1. Let me be loved  
2. Be thou loved  
3. Let him be loved
- Plur.* { 1. Let us be loved  
2. Be ye loved  
3. Let them be loved

## INFINITIVE MOOD.

*Present Tense*

To be loved

*Perfect Tense*

To have been loved

## PARTICIPLES.

*Present*

Being loved

*Perfect*

Loved

*Compound Perfect*

Having been loved

## AUXILIARY VERBS AND

## 1. TO DO.

## INDICATIVE MOOD.

*Present Tense.*

- Sing.* { 1. I do  
2. Thou doest, dost  
3. He doeth, does

- Plur.* { 1. We do  
2. Ye do  
3. They do

*Preterimperfect Tense.*

- Sing.* { 1. I did  
2. Thou didst  
3. He did

- Plur.* { 1. We did  
2. Ye did  
3. They did

*Preterperfect Tense.*

- Sing.* { 1. I have done  
2. Thou hast done  
3. He has done

- Plur.* { 1. We have done  
2. Ye have done  
3. They have done

*Preterpluperfect Tense.*

- Sing.* { 1. I had done  
2. Thou hadst done  
3. He had done

- Plur.* { 1. We had done  
2. Ye had done  
3. They had done

*First Future Tense.*

- Sing.* { 1. I shall or will do  
2. Thou shalt or wilt do  
3. He shall or will do

- Plur.* { 1. We shall or will do  
2. Ye shall or will do  
3. They shall or will do

*Second Future Tense.*

- Sing.* { 1. I shall have done  
2. Thou wilt have done  
3. He will have done

- Plur.* { 1. We shall have done  
2. Ye will have done  
3. They will have done

## POTENTIAL MOOD.

*Present Tense.*

- Sing.* { 1. I may or can do  
2. Thou mayst or canst do  
3. He may or can do

- Plur.* { 1. We may or can do  
2. Ye may or can do  
3. They may or can do

*Preterimperfect Tense.*

- Sing.* { 1. I might, could, would, or should do  
2. Thou mightst, couldst, wouldst, or shouldst do  
3. He might, could, would, or should do

- Plur.* { 1. We might, could, would, or should do  
2. Ye might, could, would, or should do  
3. They might, could, would, or should do

*Preterperfect Tense.*

- Sing.* { 1. I may or can have done  
2. Thou mayst or canst have done  
3. He may or can have done

- Plur.* { 1. We may or can have done  
2. Ye may or can have done  
3. They may or can have done

*Preterpluperfect Tense.*

- Sing.* { 1. I might, could, would, or should  
2. Thou mightst, couldst, wouldst, or shouldst  
3. He might, could, would, or should  
*Plur.* { 1. We might, could, would, or should  
2. Ye might, could, would, or should  
3. They might, could, would, or should } have done

*Note.*—As an Auxiliary, the verb *to Do* is used only in the Tenses, *do* and *did*, of the Indicative, Subjunctive, and Imperative, in which last it is founded only in the Second Person.

## IRREGULAR CONJUGATION.

## 1. TO DO:

## 1st SUBJUNCTIVE.

*Present Tense.*

- Sing.* { 1. I do  
2. Thou do  
3. He do
- Plur.* { 1. We do  
2. Ye do  
3. They do

*Preterimperfect Tense.*

- Sing.* { 1. I did  
2. Thou did  
3. He did
- Plur.* { 1. We did  
2. Ye did  
3. They did

*Preterperfect Tense.*

- Sing.* { 1. I have done  
2. Thou have done  
3. He have done
- Plur.* { 1. We have done  
2. Ye have done  
3. They have done

## 2d SUBJUNCTIVE MOOD.

*Present Tense.*

- Sing.* { 1. I may or can do  
2. Thou mayst or canst do  
3. He may or can do
- Plur.* { 1. We may or can do  
2. Ye may or can do  
3. They may or can do

*Preterimperfect Tense.*

- Sing.* { 1. I might, could, would, or should do  
2. Thou mightst, couldst, wouldst, or shouldst do  
3. He might, could, would, or should do
- Plur.* { 1. We might, could, would, or should do  
2. Ye might, could, would, or should do  
3. They might, could, would, or should do

The other Tenses of the Subjunctive Mood are the same as the corresponding Tenses of the Indicative and Potential Moods.

## IMPERATIVE MOOD.

*Present Tense.*

- Sing.* { 1. Let me do  
2. Do thou  
3. Let him do
- Plur.* { 1. Let us do  
2. Do ye  
3. Let them do

## INFINITIVE MOOD.

*Present Tense*

To do

*Perfect Tense*

To have done

## PARTICIPLES.

*Present*

Doing

*Perfect*

Done

*Compound Perfect*

Having done

*Note.*—As the Verb *To Do* may be conjugated any Irregular Verb of three terminations; as *I write, wrote, I have written, &c.* It appears that, in English Verbs, the difference between Regular and Irregular Conjugation is very inconsiderable.

## AUXILIARY VERBS AND

## 2. TO HAVE.

## INDICATIVE MOOD.

*Present Tense.*

- Sing.* { 1. I have  
2. Thou hast  
3. He has *or* hath
- Plur.* { 1. We have  
2. Ye have  
3. They have

*Preterimperfect Tense.*

- Sing.* { 1. I had  
2. Thou hadst  
3. He had
- Plur.* { 1. We had  
2. Ye had  
3. They had

*Preterperfect Tense.*

- Sing.* { 1. I have had  
2. Thou hast had  
3. He has *or* hath had
- Plur.* { 1. We have had  
2. Ye have had  
3. They have had

*Preterpluperfect Tense.*

- Sing.* { 1. I had had  
2. Thou hadst had  
3. He had had
- Plur.* { 1. We had had  
2. Ye had had  
3. They had had

*First Future Tense.*

- Sing.* { 1. I shall *or* will have  
2. Thou shalt *or* wilt have  
3. He shall *or* will have
- Plur.* { 1. We shall *or* will have  
2. Ye shall *or* will have  
3. They shall *or* will have

*Second Future Tense.*

- Sing.* { 1. I shall have had  
2. Thou wilt have had  
3. He will have had
- Plur.* { 1. We shall have had  
2. Ye will have had  
3. They will have had

## POTENTIAL MOOD.

*Present Tense.*

- Sing.* { 1. I may *or* can have  
2. Thou mayst *or* canst have  
3. He may *or* can have
- Plur.* { 1. We may *or* can have  
2. Ye may *or* can have  
3. They may *or* can have

*Preterimperfect Tense.*

- Sing.* { 1. I might, could, would, *or* should have  
2. Thou mightst, couldst, wouldst, *or* shouldst have  
3. He might, could, would, *or* should have
- Plur.* { 1. We might, could, would, *or* should have  
2. Ye might, could, would, *or* should have  
3. They might, could, would, *or* should have

*Preterperfect Tense.*

- Sing.* { 1. I may *or* can have had  
2. Thou mayst *or* canst have had  
3. He may *or* can have had
- Plur.* { 1. We may *or* can have had  
2. Ye may *or* can have had  
3. They may *or* can have had

*Preterpluperfect Tense.*

- Sing.* { 1. I might, could, would, *or* should  
2. Thou mightst, couldst, wouldst, *or* shouldst  
3. He might, could, would, *or* should
- Plur.* { 1. We might, could, would, *or* should  
2. Ye might, could, would, *or* should  
3. They might, could, would, *or* should

} have had



## IRREGULAR CONJUGATION.

## 2. TO HAVE.

## 1st SUBJUNCTIVE.

*Present Tense.*

*Sing.* { 1. I have  
2. Thou have  
3. He have

*Plur.* { 1. We have  
2. Ye have  
3. They have

*Preterimperfect Tense.*

*Sing.* { 1. I had  
2. Thou had  
3. He had

*Plur.* { 1. We had  
2. Ye had  
3. They had

*Preterperfect Tense.*

*Sing.* { 1. I have had  
2. Thou have had  
3. He have had

*Plur.* { 1. We have had  
2. Ye have had  
3. They have had

## 2d SUBJUNCTIVE MOOD.

*Present Tense.*

*Sing.* { 1. I may or can have  
2. Thou mayst or canst have  
3. He may or can have

*Plur.* { 1. We may or can have  
2. Ye may or can have  
3. They may or can have

*Preterimperfect Tense.*

*Sing.* { 1. I might, could, would, or should have  
2. Thou mightst, couldst, wouldst, or shouldst have  
3. He might, could, would, or should have

*Plur.* { 1. We might, could, would, or should have  
2. Ye might, could, would, or should have  
3. They might, could, would, or should have

The other Tenses of the Subjunctive Mood are the same as the corresponding Tenses of the Indicative and Potential Moods.

## IMPERATIVE MOOD.

*Present Tense.*

*Sing.* { 1. Let me have  
2. Have thou or do thou have  
3. Let him have

*Plur.* { 1. Let us have  
2. Have ye, or do ye have  
3. Let them have

## INFINITIVE MOOD.

*Present Tense.*

To have

*Perfect Tense*

To have had

## PARTICIPLES.

*Present*

Having

*Perfect*

Had

*Compound Perfect*

Having had



## AUXILIARY VERBS AND

## 3. TO BE.

## INDICATIVE MOOD.

*Present Tense.*

- Sing.* { 1. I am  
2. Thou art  
3. He is

- Plur.* { 1. We are  
2. Ye are  
3. They are

*Imperfect Tense.*

- Sing.* { 1. I was  
2. Thou wast  
3. He was

- Plur.* { 1. We were  
2. Ye were  
3. They were

*Perfect Tense.*

- Sing.* { 1. I have been  
2. Thou hast been  
3. He has been

- Plur.* { 1. We have been  
2. Ye have been  
3. They have been

*Preterpluperfect Tense.*

- Sing.* { 1. I had been  
2. Thou hadst been  
3. He had been

- Plur.* { 1. We had been  
2. Ye had been  
3. They had been

*First Future Tense.*

- Sing.* { 1. I shall or will be  
2. Thou shalt or wilt be  
3. He shall or will be

- Plur.* { 1. We shall or will be  
2. Ye shall or will be  
3. They shall or will be

*Second Future Tense.*

- Sing.* { 1. I shall have been  
2. Thou wilt have been  
3. He will have been

- Plur.* { 1. We shall have been  
2. Ye will have been  
3. They will have been

## POTENTIAL MOOD.

*Present Tense.*

- Sing.* { 1. I may or can be  
2. Thou mayst or canst be  
3. He may or can be

- Plur.* { 1. We may or can be  
2. Ye may or can be  
3. They may or can be

*Preterimperfect Tense.*

- Sing.* { 1. I might, could, would, or should be  
2. Thou mightst, couldst, wouldst, or shouldst be  
3. He might, could, would, or should be

- Plur.* { 1. We might, could, would, or should be  
2. Ye might, could, would, or should be  
3. They might, could, would, or should be

*Preterperfect Tense.*

- Sing.* { 1. I may or can have been  
2. Thou mayst or canst have been  
3. He may or can have been

- Plur.* { 1. We may or can have been  
2. Ye may or can have been  
3. They may or can have been

*Preterpluperfect Tense.*

- Sing.* { 1. I might, could, would, or should  
2. Thou mightst, couldst, wouldst, or shouldst  
3. He might, could, would, or should

- Plur.* { 1. We might, could, would, or should  
2. Ye might, could, would, or should  
3. They might, could, would, or should

} have been

## IRREGULAR CONJUGATION.

## 3. TO BE.

## 1st SUBJUNCTIVE.

*Present Tense.*

- Sing.* { 1. I be  
2. Thou be  
3. He be
- Plur.* { 1. We be  
2. Ye be  
3. They be

*Preterimperfect Tense.*

- Sing.* { 1. I were  
2. Thou wert  
3. He were
- Plur.* { 1. We were  
2. Ye were  
3. They were

*Preterperfect Tense.*

- Sing.* { 1. I have been  
2. Thou have been  
3. He have been
- Plur.* { 1. We have been  
2. Ye have been  
3. They have been

## 2d SUBJUNCTIVE MOOD.

*Present Tense.*

- Sing.* { 1. I may or can be  
2. Thou mayst or canst be  
3. He may or can be
- Plur.* { 1. We may or can be  
2. Ye may or can be  
3. They may or can be

*Preterimperfect Tense.*

- Sing.* { 1. I might, could, would, or should be  
2. Thou mightst, couldst, wouldst, or shouldst be  
3. He might, could, would, or should be
- Plur.* { 1. We might, could, would, or should be  
2. Ye might, could, would, or should be  
3. They might, could, would, or should be

The other Tenses of the Subjunctive Mood are the same as the corresponding Tenses of the Indicative and Subjunctive Moods.

## IMPERATIVE MOOD.

*Present Tense.*

- Sing.* { 1. Let me be  
2. Be thou, or do thou be  
3. Let him be
- Plur.* { 1. Let us be  
2. Be ye, or do ye be  
3. Let them be

## INFINITIVE MOOD.

*Present Tense.*

To be

*Perfect Tense.*

To have been

## PARTICIPLES.

*Present.*

Being

*Perfect.*

Been

*Compound Perfect.*

Having been

Where the Letter (r.) is added, the Verb has also a regular form.

Present.	Imperfect.	Perf. Partic.	Present.	Imperfect.	Perf. Partic.
Abide	abode	abode	Get	got, gat	got, gotten
Am	was	been	Gild	gilt (r.)	gilt (r.)
Arise	arose	arisen	Gird	girt (r.)	girt (r.)
Awake	awoke (r.)	awaked	Give	gave	given
Bear, <i>bring forth</i>	bare	born	Go	went	gone
Bear, <i>carry</i>	bore	borne	Grave	graved	graven
Beat	beat	beat, beaten	Grind	ground	ground
Begin	began	begun	Grow	grew	grown
Bend	bent (r.)	bent (r.)	Have	had	had
Bereave	bereft (r.)	bereft (r.)	Hang	hung (r.)	hung (r.)
Beseech	besought	besought	Hear	heard	heard
Bid	bid, bade	bid, bidden	Hew	hewed	hewn (r.)
Bind	bound	bound	Hide	hid	hid, hidden
Bite	bit	bit, bitten	Hit	hit	hit
Bleed	bled	bled	Hold	held	held
Blow	blew	blown	Hurt	hurt	hurt
Break	broke	broken	Keep	kept	kept
Breed	bred	bred	Knit	knit (r.)	knit (r.)
Bring	brought	brought	Know	knew	known
Build	built (r.)	built	Lade	laded	laden
Burst	burst	burst	Lay	laid	laid
Buy	bought	bought	Lead	led	led
Cast	cast	cast	Leave	left	left
Catch	caught (r.)	caught (r.)	Lend	lent	lent
Chide	chid	chid, chidden	Let	let	let
Choose	chose	chosen	Lie ( <i>lie down</i> )	lay	lain
Cleave, <i>adhere</i>	clave (r.)	cleaved	Load	loaded	laden (r.)
Cleave, <i>split</i>	clove, cleft	cloven, cleft	Lose	lost	lost
Cling	clung	clung	Make	made	made
Clothe	clothed	clad (r.)	Meet	met	met
Come	came	come	Mow	mowed	mown
Cost	cost	cost	Pay	paid	paid
Crow	crew (r.)	crowed	Put	put	put
Creep	crept	crept	Quit	quit (r.)	quit
Cut	cut	cut	Read	read	read
Dare, <i>venture</i>	durst	dared	Render	rent	rent
Dare, <i>challenge</i>	(r.)	(r.)	Rid	rid	rid
Deal	dealt (r.)	dealt (r.)	Ride	rode	rode, ridden
Dig	dug (r.)	dug (r.)	Ring	rang, rung	rung
Do	did	done	Rise	rose	risen
Draw	drew	drawn	Rive	rived	riven
Drive	drove	driven	Run	ran	run
Drink	drank	drunk	Saw	sawed	sawn (r.)
Dwell	dwelt (r.)	dwelt (r.)	Say	said	said
Eat	ate	eaten	See	saw	seen
Fall	fell	fallen	Seek	sought	sought
Feed	fed	fed	Seethe	seethed, sod	sodden
Feel	felt	felt	Sell	sold	sold
Fight	fought	fought	Send	sent	sent
Find	found	found	Set	set	set
Flee	fled	fled	Shake	shook	shaken
Fling	flung	flung	Shape	shaped	shapen (r.)
Fly	flew	flown	Shave	shaved	shaven (r.)
Forget	forgot	forgot, forgotten	Shear	sheared	shorn
Forsake	forsook	forsaken	Shed	shed	shed
Freeze	froze	frozen	Shine	shone (r.)	shone

Where the Letter (r.) is added, the Verb has also a regular form.

Present.	Imperfect.	Perf. Partic.	Present.	Imperfect.	Perf. Partic.
Show	showed	shown	Stink	stunk	stunk
Shoe	shod	shod	Stride	strode, strid	stridden
Shoot	shot	shot	Strike	struck	struck, stricken
Shrink	shrank	shrank	String	strung	strung
Shred	shred	shred	Strive	strove	striven
Shut	shut	shut	Strow	strowed	strown (r.)
Sing	sang, sung	sung	Strew	strewed	strewed
Sink	sank, sunk	sunk	Swear	swore, sware	sworn
Sit	sat	sat, sitten	Sweat	sweat	sweat
Slay	slew	slain	Swell	swelled	swollen (r.)
Sleep	slept	slept	Swim	swam, swum	swum
Slide	slid	slidden	Swing	swung	swung
Sling	slang, slung	slung	Take	took	taken
Slink	slunk	slunk	Teach	taught	taught
Slit	slit (r.)	slit (r.)	Tear	tore	torn
Smite	smote	smitten	Tell	told	told
Sow	sowed	sown (r.)	Think	thought	thought
Speak	spoke	spoken	Thrive	throve (r.)	thriven
Speed	sped	sped	Throw	threw	thrown
Spend	spent	spent	Thrust	thrust	thrust
Spill	spilt	spilt	Tread	trod	trodden
Spin	spun	spun	Wax	waxed	waxen (r.)
Spit	spit, spat	spit, spitten	Wear	wore	worn
Split	split	split	Weave	wove	woven
Spread	spread	spread	Weep	wept	wept
Spring	sprang, sprung	sprung	Win	won	won
Stand	stood	stood	Wind	wound	wound
Steal	stole	stolen	Work	wrought (r.)	wrought (r.)
Stick	stuck	stuck	Wring	wrung (r.)	wrung (r.)
Sting	stung	stung	Write	wrote	written



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 OF DEFECTIVE VERBS.

A few Verbs are Defective. Some of them are used chiefly as Auxiliaries, as *I will, I shall, I may, I can*; others may be accounted Principals, as *I must, I ought*.\* They are thus conjugated.

1. *I Will.*

*Present.* I will, thou wilt, he will; We will, ye will, they will.

*Imperfect.* I would, thou wouldst, he would; We would, ye would, they would.

2. *I Shall.*

*Present.* I shall, thou shalt, he shall; We shall, ye shall, they shall.

*Imperfect.* I should, thou shouldst, he should; We should, ye should, they should.

3. *I May.*

*Present.* I may, thou mayst, he may; We may, ye may, they may.

*Imperfect.* I might, thou mightst, he might; We might, ye might, they might.

4. *I Can.*

*Present.* I can, thou canst, he can; We can, ye can, they can.

*Imperfect.* I could, thou couldst, thou could; We could, ye could, they could.

5. *I Must.*

*Present.* & } I must, thou must, he must; We must, ye must,  
*Perfect.* } they must.†

6. *I Ought.*

*Present* & } I ought, thou oughtst, he ought; We ought, ye  
*Perfect.* } ought, they ought.

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 OF IMPERSONAL VERBS.

An Impersonal Verb is thus conjugated. Example,

*To Freeze.*

*Indicative.*---It freezes, it froze, it has frozen, it had frozen, it will freeze, it will have frozen.---*Potential.* It may or can freeze; it might, could, would, or should freeze; it may or can have frozen; it might, could, would, or should have frozen.---*Subjunctive.*---It freeze, or may or can freeze, &c.---*Infinitive.* To freeze, to have frozen.---*Participles.* Freezing, frozen, having frozen.

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\* Note 1.—The old Defectives *quoth, wit, and wis*, are nearly, if not entirely, obsolete. See Johnson's Dictionary

† Note 2.—That *Must* and *Ought* are of the Present or Perfect Tense, according as the Infinitives which they govern are of the Present or Perfect Tense, as *I must write, I ought to write, I must have written, I ought to have written*.



OF PARTICIPLES.

Participles do not admit of Declension or Comparison. When used as Substantives, they are sometimes called Gerundives; and when used as Adjectives, Participials. When used as Adjectives, they may be compared. There are six Participles, three Active, and three Passive; thus,

Participles Active.		Participles Passive.	
Present.	<i>Loving.</i>	Present.	<i>Being loved.</i>
Perfect.	<i>Loved.</i>	Perfect.	<i>Loved.</i>
Compound Perfect.	<i>Having loved.</i>	Comp. Perfect.	<i>Having been loved.</i>

The Participle in *ing*, preceded by the particle *a*, has something of a middle signification; as, "There were added to the church daily such as were a-saving\*." The two simple forms of the Participle, as *loving* and *loved*, although distinguished by the names of Present and Perfect Participles, are applied indifferently to Time Past, Present, or Future; as, *I am loving, I was loving, I shall be loving; I am loved, I was loved, I shall be loved.*

To supply the place of Participles of the Future, the Present of the Infinitive is generally used; as, *I am to obey my instructions; These orders are to be straightway executed†.*

OF PARTICLES.

Under the general name of Particles, are comprehended Adverbs, Conjunctions, Prepositions, and Interjections. They are all Indeclinable. Some Adverbs, however, admit of degrees of comparison; as, *well, better, best; wisely, more wisely, most wisely.*

For the definitions and classification of Adverbs, Prepositions, Conjunctions, and Interjections, see the beginning of Etymology; any other observations that occur respecting them will be found under the following heads of Derivation, and Syntax.

\* Ὁ δὲ Κύριος προσελθὼν τῆς σωζομένης καθ' ἡμέραν τῇ ἐκκλησίᾳ. Acts ii. 47. The English Version reads, improperly, "Such as should be saved."—Mr. Walker, I think, very improperly and unsuccessfully labours to do away with this peculiar form of the Participle when it follows the verb *to be*. See *Outlines of English Grammar*, page 62.

† A list of such Perfect Participles as do not end in *d*, or *ed*, is contained in the Table of Irregular Verbs.

## OF DERIVATION.

All Languages consist of Primitive and Derivative Words, of which the latter generally form the more numerous class. In English the Primitive and Derivative are often alike, as *to love*, a verb, and *love*, a noun; *long*, an adjective; *to long*, a verb; and *long*, an adverb; but, in most cases, the derivative is made either by compounding or contracting words, or by lengthening or shortening syllables, the rules for which are various.

## I. ARTICLES.

1. Articles are sometimes used adverbially, as *a foot*, *a horseback*, *a going*, *the more*, *the less*, *the most highly*.

2. Articles sometimes convert Common into Proper, or Proper into Common Names or Nouns, as *a Xantippe*, *the milkman*.

3. Articles change Adjectives into Substantives, when they stand in a sentence without a substantive, as *the hand* of the diligent *maketh rich*.

4. Articles, as well as Possessive Pronouns, and Nouns in the Possessive Case, change Participles into Substantives, as *the exercising of the memory*, *his reading of Virgil*, *the King's summoning of his Parliament*.

## 2. NOUNS.

1. Nouns are derived from Nouns by means either of Prefixes or Postfixes, with or without changing a part of the primitive, as *male*, *female*; *man*, *woman*; *poet*, *poetess*; *marquis*, *marchioness*.

2. Nouns are derived from Nouns by composition, by which the words are either joined, or kept separate, or connected by a hyphen, as *Yorkshire*, *coal mine*, *wine-merchant*; although the two substantives thus joined form but one noun, yet the former is accounted an adjective. An Adjective may, in like manner, be compounded with a noun, as *a sensible old man*, *a genteel young man*.

3. Nouns ending in *hood* or *head*, signify character or quality, as *knight-hood*, *priesthood*, *falsehood*.

4. Nouns in *ship* or *ian*, denote office or profession, as *lordship*, *musician*.

5. Nouns ending in *ery*, *ard*, *age*, and *ment*, denote action or habit, as *drunkard*, *usage*, *prudery*, *commandment*.

6. Nouns ending in *wick*, *rick*, and *dom*, denote dominion, jurisdiction, or condition, as *bailiwick*, *bishoprick*, *kingdom*, *freedom*.

7. Diminutives sometimes terminate in *king*, *ling*, *ing*, *ock*, or *el*, as *lumbkin*, *gosling*, *hillock*, *cockerel*.

8. Nouns are frequently derived from Adjectives or Verbs, as *length*, *whiteness*, *hatred*, *fear*.

9. Nouns are derived from Participles in *ing* by the prefixing of an Article or a word denoting Possession. See Derivation of Articles, rule 4.

## 3. PRONOUNS.

1. Pronouns are derived from Pronouns by composition, as *myself*, *whoever*, *whosoever*, *our own*, &c.

2. Possessive Pronouns simple are derived from the Personal of either number, and thence acquire the signification of Number, as well as of Person; thus from *I*, *thou*, *he*, *she*, are derived *my*, *thy*, *his*, *her*; and from *we*, *ye*, *they*, are derived *our*, *your*, *their*. *My silver* means the silver belonging to me; *our silver*, the silver belonging to us.

3. Pronouns Possessive are derived from Pronouns Possessive in two ways—1st, by changing the termination, as *mine, thine, hers, ours, yours, theirs*, instead of *my, thy, her, our, your, their*;—or, 2dly, by assuming the word *own*, as *my own, thy own, his own, her own, their own*. The former derivation marks a weaker sense of Possession, or Property, the latter a stronger. The Derivatives *mine, thine, hers, ours, yours, theirs*, are by some called Absolute Possessive Pronouns; and *my own, thy own, his own, her own, their own*, belong to the same class, when they are used by themselves without a substantive.

#### 4. ADJECTIVES.

1. Adjectives are derived from Nouns, Adjectives, and Verbs, by the addition of Prefixes, or of Postfixes, or by altering the termination, as *unwise, gracious, fatal, irksome*.

2. Adjectives are derived from Adjectives by Comparison, as *great, greater, greatest; little, less, least*.

3. Adjectives ending in *ful, some, or y*, denote plenty, as *fruitful, troublesome, wealthy*.

4. Adjectives ending in *less*, imply want, as *penniless, worthless*.

5. Adjectives ending in *ish* and *ly* denote comparison or likeness, as *childish, manly*. *Ish*, which is sometimes contracted into *s*, frequently lessens the signification of the primitive, as *saltish, sweetish*. The termination *s* is added to a few pronouns and adverbs, as *yours, forwards*.

6. Adjectives ending in *en* denote the substance of which any thing is made, as *golden, wooden, leathern*.

7. Adjectives ending in *ing, ed, t, te, able, or ible*, are derived from verbs, and signify condition or susceptibility, as *binding, reduced, fixt, temperate, habitable, terrible*.

8. The Particle *in* or *un* prefixed to Adjectives denote privation, as *insensible, ungrateful*.

9. An Adjective when preceded by an article without a substantive, becomes a substantive, and an adverb when preceded by a preposition, as *the learned, in general*.

#### 5. VERBS.

1. Verbs are derived from Nouns, Adjectives, Verbs, and sometimes Adverbs, with or without changing the form of the primitive, as *to fish, to clear, to oppress, to forward*.\*

2. Verbs are derived from Verbs chiefly by means of Prefixes, or of Particles subjoined, as *overcome, to cast up*.

3. The Infinitive Mood is sometimes used as a Substantive, as *to err is human, to forgive divine*.

#### 6. PARTICIPLES.

1. Participles and Participials are partly verbs and partly adjectives; they derive their origin from the former, and partake of the nature of the latter in being joined to their proper substantives. Participles end in *ing, ed, d, te, t, or n*, as *loving, loved, fixt, spoken*. Participials end in *able, ible*, and sometimes *endary*, as *laudable, forcible, legendary*.

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\* It may be proper to explain what is meant by Verbs being derived from Verbs without changing the form of the Primitive. It is, that the same Verb may sometimes signify actively, and sometimes have a neuter signification.



2. The Participle, with an Article, Possessive Pronoun, or Noun in the Possessive Case, before it, becomes a substantive, as *the sacking of Troy, our losing of time, the miser's hoarding of pelf.*

3. The Participle is sometimes converted into a Preposition, as *according to advice, excepting this fault, notwithstanding appearances.*

## 7. ADVERBS.

1. Adverbs are derived from Adjectives, Adverbs, Prepositions, and Conjunctions, with or without changing the form of the primitive, as *long, never, afterwards, therefore.*

2. Most Adverbs derived from Adjectives terminate in *ly*, as *courteously, civilly.*

3. An Adjective without a Substantive, preceded by a Preposition, forms, with the Preposition, one Adverb, as, *in general, in particular.*

4. Adverbs are derived from Adverbs; 1st, by comparison, as *soon, sooner, soonest; quickly, more quickly, most quickly.* 2dly, by composition, as *elsewhere, nevertheless.*

5. A Preposition, or Conjunction, not used as a connective, but as a circumstance, or particle of distinction, becomes an Adverb, as *he went out, do likewise.*

6. Adverbs are sometimes derived from Nouns, as *afoot, abreast.*

7. The termination *s* gives to Adverbs and Prepositions a weaker signification, as *he fell backwards*, that is, *partly on his back; towards the south*, that is, *principally south, but somewhat inclining to the east or west.*

## 8. INSEPARABLE PREPOSITIONS AND OTHER PARTICLES.

1. Particles peculiar to Derivative Nouns, are such as *hood, head; ship, ian; cry, ard, age, and ment; wick, rick, dom; king, ling, ing, ock, el.*

2. The Particles peculiar to Derivative Adjectives, are such as *er, est; ful, some, y; less; ish, ly; en; ing, ed, t, te; able, ible.*

3. The Particles used chiefly in the derivation of Verbs, and frequently also in the derivation of other words, are—1st, Prepositive Particles, improperly denominated Inseparable Prepositions; 2dly, Separable Prepositions from the English, Latin, or Greek languages, which are used as Prefixes; and 3dly English Prepositions used adverbially, which follow the verb, and make, as it were a part of it. It is sometimes a matter of nicety to distinguish whether a Preposition is used as a Preposition, an Adverb, or a Particle imparting a peculiar signification to the Verb, and forming a part of it.

LIST OF PARTICLES USED IN COMPOSITION.

<i>English.</i>	<i>Latin.</i>	<i>Greek.</i>	<i>Examples.</i>
<i>A redundant</i>			Arise, awake
Over, out, } Above, on }	Super	Hyper	(Oversee, outrun, superstitious, hypercritical
Again	<i>Re</i>		Revisit
After	Post	Meta	Postpone, metaphysics
Against	Contra	Anti	Contradict, antidote
Aside	<i>Se</i>		Seduce
Asunder	<i>Di, dis</i>		Divest, distend
Away from	A, ab, abs		Abstract, abject, averse
At, to	Ad		Attain, addition
Backwards	Retro		Retrograde
Before, <i>Fore</i>	Ante, præ		Foresee, anticipate, precede
Beneath	Subter		Subterraneous
Beside	Præter		Preternatural
Between	Inter		Interval, interstice
(Both, <i>Adj.</i> )		Amphi	Amphibious
(Changing, <i>Part</i> )	Trans	Meta	Transform, metamorphose
Down	De		Dejected, descent
For, <i>Be</i>	Pro		Bespeak, provide
Forth	Pro		Project
In, into	In	En	Induce, energy
<i>Mis</i>			Mishap
(Not <i>Adv.</i> ) <i>Un</i>	<i>In</i>	<i>A</i>	Impious, unjust, anarchy
On, <i>A</i>			Afoot, ashore
<i>For</i>	Ob, pro		Forbid, objection, prohibit
Over	Trans		Transmit, transition
Out, without	Ex, extra		Extend, extraordinary
Round about, <i>Be</i>	Am, circum	Amphi, Peri	Ambition, circumference, peri- phery, amphitheatre, bedaub
Through	Per		Perform
Together, <i>Co</i>	Con, cum	Syn	Composition, synthesis
To within	Intro		Introduce
Under	Sub	Hypo	Subject, hypocrisy
Up			Uphold
Without	Sine	<i>A</i>	Sinecure, anonymous

*Note.*—Those words which are printed in *Italics* are commonly called Inseparable Prepositions, because they are never found to constitute words by themselves.



*Remarks on the Ten Parts of Speech.*

I. Nouns and Pronouns are words of the same order, as Nouns represent things or ideas, and Pronouns are used as substitutes for Nouns.

The name of *Attributives* is applied equally to Adjectives, Verbs, and Participles, as each of those species of words denotes a quality; Adjectives indeed simply, Verbs and Participles compoundedly, or with the addition of something else.

The name of *Secondary Attributives* is given to Adverbs, as they denote the attributes of attributes. When Adverbs are joined to Nouns, as sometimes happens, the noun assumes the nature of an attributive.

Prepositions and Conjunctions are named, in general, *Connectives*. The former connect words, the latter sentences.\*

II. Nouns are divided into two classes, Proper and Common. Common Nouns are subdivided, as follows, into

1. Natural, as *elephant, tree, meadow.*
2. Artificial, as *castle, library, bell*
3. Abstract, as *virtue, prudence, gravity.*
4. Collective, as *nation, senate, committee, multitude.*
5. Verbal and Participial, as *teacher, writing.*
6. Derivative and Diminutive, as *friendship, self-love, hillock.*

III. Pronouns are variously divided, as into Proper and Improper; Simple and Compound; Prepositive and Subjunctive; Substantive, Adjective, and Relative; Personal, Possessive, Relative, Demonstrative, Distributive, and Indefinite. So that the same Pronouns may be classed in various ways. And as different Grammarians prefer some one arrangement, and some another, the learner is apt to be confounded by different systems. The last of these divisions, which is the most comprehensive, and which has been adopted in this Grammar, admits also of some subdivisions. Thus the Personal Pronouns *myself, thyself, himself, herself*, are named reciprocals; the Possessive Pronouns *mine, thine, his* occasionally, *hers, ours, yours, theirs*, are stiled Absolute; and the Relatives *who, which, what, whether*, when they ask a question, are stiled Interrogatives.

The Pronouns Proper are the Personal, Possessive, and Relative; and the Pronouns Improper are the Demonstrative, Distributive, and Indefinite, which some Grammarians are willing to throw out of the list of Pronouns altogether.

As to the Pronouns Simple and Compound, those which are followed by the words *self*, or *own*, or the particle *ever*, are Compounds. The rest are Simple. Pronouns Prepositive, and Subjunctive or Relative, are Pronouns proper to begin a sentence, and Pronouns proper to continue a sentence, that is to subjoin a clause or sentence to something previous. Of the former sort are *I, thou, he, she, this, that*, &c. and of the latter sort *who, which, that*.

When the classes of Pronouns are reckoned three, the Substantive Pronouns are the same with the Personal, the Relative remain as they were, and Adjective Pronouns comprehend all those that are usually numbered under the heads of Possessive Demonstrative, Distributive, and Indefinite.

Pronouns might also be divided into Primitive and Derivative.

IV. Adjectives have been reduced to the following classes.

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\* The exceptions to this rule are too few, to be able to set aside the rule itself.

1. Proper, as *Egyptian, Babylonian, Italian, English.*
2. Common, as *broad, narrow, slow, swift, good, bad.*
3. Verbal, as *reverend, admirable, commendable.*
4. Participial, as *marked, strayed, following, hearing.*
5. Compound, as *heart-rending, pains-taking, cloud-capt.*
6. Numerals { Cardinal, as *one, two, three.*  
Ordinal, as *first, second, third.*

V. Etymology divides Verbs into Active, Passive, and Neuter; Accordance into Regular, Irregular, and Defective. A mixed division is into

1. The Substantive Verb *to be.*
2. Neuter Verbs, as *to sit, to stand.*
3. Active Intransitive; as *to run, to flee,*
4. Active, or Transitive, as *to love, to chasten.*
5. Compound Active, as *to laugh at.*
6. Passive Verbs, as *to be loved, to be beat.*

Verbs are, by some Grammarians, distinguished into Substantive and Adjective, the former class containing only the single solitary Verb *to be*, and the latter all other Verbs.

Participles may be classed in the same manner as Verbs.

VI. The Moods of Verbs vary in number and in kind in different languages. Moods have been said to represent the affections of the soul, which, if literally applied, would effect as many moods as there are affections of the mind. This accounts for the names of several moods that are to be found in different languages, as the Optative, the Precative, the Imperative, and such like. In some languages we may meet with Affirmative, Negative, Interrogative, and Conditional Moods. In others, Indicative, Causal, and Reflective moods. In others, most of the moods are expressed by means of two Verbs, one governed by the other, or by an adverb or conjunction preceding the Indicative mood, or by the position of the Nominative.

It has long been a question how many Moods ought to flow from a Verb, or do naturally belong to a perfect or philosophical language, did any such exist. The very learned and ingenious Mr. Harris (see *Hermes* page 144), says that naturally and properly there are four moods to Verbs.

1. The *Indicative* or *Declarative*, to assert what we think certain.
2. The *Potential*, for the purposes of what we think contingent.
3. The *Interrogative*, to procure information.
4. The *Requisitive*, which is either *Precative* to superiors, or *Imperative* to inferiors, to assist us in the gratification of our volitions.

The *Subjunctive Mood* Mr. Harris reckons the same as the Potential. The Infinitive ought not to be accounted a Mood.—The excellent Dr. Beattie thinks that only two Moods are necessary to verbs, namely, the *Indicative* and *Subjunctive*.

The Tenses of Verbs, like as Moods, vary in number in different Languages. Mr. Harris says that a perfect Conjugation would contain twelve Tenses, three indefinite, and nine definite, as follows

Aorist or Indefinite	{	Present, as <i>I write, Scribo, γράφω</i>
		Past, as <i>I wrote, scripsi, ἔγραψα</i>
Inceptive	{	Future, as <i>I shall write, scribam, γράψω</i>
		Present as <i>I am going to write, scripturus sum, μέλλω γράφειν</i>
		Past as <i>I was writing, scripturus eram, ἔμελλον γράφειν</i>
Middle or Extended	{	Future as <i>I shall be beginning to write, scripturus ero, μελλήσω γράφειν</i>
		Present, as <i>I am writing, scribo, τυγχάνω γράφων</i>
		Past, as <i>I was writing, scribebam, ἔγραφον or ἐτύγγαλον γράφων</i>
Completive	{	Future, as <i>I shall be writing, scribens ero, ἔσομαι γράφων</i>
		Present, as <i>I have written, scripsi, γέγραφα</i>
		Past, as <i>I had done writing, scripseram, ἐγεγράφειν</i>
		Future, as <i>I shall have done writing, scripsero, ἔσομαι γεγραπας</i>

Dr. Beattie has given a scheme of the Tenses of a perfect Conjugation, somewhat different from the above. He makes eleven tenses in all.

#### Definite in Time.

1. Present, *I write, scribo.*
2. Preterperfect *I have written.*
3. Paulo-post-future, *I am about to write, scripturus sum.*

#### Indefinite in Time, or Aorist.

4. Present *I write daily or often*
5. Past *I wrote or did write, εγραψα*
6. Future *I shall write, scribam*

#### Complete in respect of Action.

2. Preterperfect *I have written*
5. Aorist of the Past *I wrote*
7. Plusquamperfect *I had written*
8. Future perfect *I shall have written*

#### Incomplete in respect of Action.

9. Imperfect and continued past, *I was writing*
6. Aorist of the future *I shall write*
3. Paulo-post-future *I am about to write*

#### Compound, as uniting two or more Times in one Tense.

2. Past with present
7. Past with past
8. Present and past with future
3. Present with future
10. Past with future, *I was about to write*
11. Imperfect with future, *I shall be writing*

#### Simple, expressive of one Time.

1. Definite present
4. Aorist of the present
5. Aorist of the past
6. Aorist of the future
9. Imperfect and extended past.

A perfect theory of Moods and Tenses is still a *desideratum* in Grammar. The schemes above laid down are probably near the truth, although they may differ from it in some respects. The hints they afford may however be extremely useful towards the formation of a perfect theory.

The Persons of Verbs are naturally three, first, second, and third, or the person speaking, the person spoken to, and the person or thing spoken of. Although probably all languages have inflections of the verb corresponding to the person of the nominative, yet such inflections are not to be deemed absolutely necessary, as they may be, and often are done without, and that too without inconvenience.

Verbs have Numbers to correspond with the singular or plural nominative with which they agree. In this case, as in that of Person, inflection is not necessary, although custom has sanctioned its use, more or less, in all Languages.

VII. As the nature of Infinitives, Gerunds, and Supines, has been matter of controversy and is not yet clearly determined, it is hoped that the following observations may throw some light on this curious subject, and explain what still calls for explanation. Both Adjectives and Nouns are, and may be, derived from Verbs. Verbal Adjectives denoting time have been named Participles. But Verbal Nouns denoting time have not been accounted, as by analogy and strict propriety they ought, a distinct part of speech. Some of these verbal nouns denoting time, have obtained specially the name of Gerunds, and others the name of Supines.



Now as Participles are naturally of three denominations, present, past, and future, so Verbal Nouns denoting time, are properly of three names or sorts, past, present, and future. It is to be expected that these verbal nouns denoting time should be derived from Participles, or from the Infinitive Mood, and accordingly they are found to be so. In Latin the Gerund in *dum*, which is a verbal noun denoting future time, is derived from the future participle in *dus*. The two Latin Supines in *um* and *u* are the Accusative and Ablative cases of a verbal noun of the fourth declension, defective, and derived from the perfect participle, which yet does not always denote past time, in *tus*, *sus*, or *xus*. And as the Gerunds and Supines have been derived from the future and perfect participles passive, so, there being no present participle passive in Latin, the Infinitive mood active is used as a verbal noun denoting present time. In Greek too, the place of Gerunds and other verbal nouns denoting time is supplied either by Infinitives, or Participles in the neuter gender, with the article prefixed. The French language follows something of the same rule. The Infinitive, and Participles in *nt* and *è*, when indeclinable, are used as Nouns denoting time, from which circumstance they have sometimes been improperly and confusedly denominated Gerunds by French Grammarians. The English Language, in like manner, acknowledges the use of the Infinitive Mood, and of Participles in *ing* substantively, as Gerunds, or as Verbal Nouns denoting time. And similar remarks are probably applicable to all other languages. Verbal Nouns denoting future time are properly named Gerunds: but those which denote either present or past time ought not to be called *Gerunds*, but rather *Gesta*, *things doing*, or *done*, *actions* and *effects*, or by names of similar import. The name *supine* implies that the verb is laid on *its back*, as it has lost its soul or life, *affirmation*.

Hence we see the reason why the Infinitive is so often considered as a Noun but construed as a verb. And hence we may conclude that the Infinitive is neither a noun nor a verb, although it partakes of the nature of both, but that it belongs to an eleventh part of speech, not as yet recognized by Grammarians; called, by Wallis, a Participle Noun.

VIII. Adverbs have been already reduced under the general heads of Place, Time, Quantity, Quality, Order, Affirmation, Negation, Doubt; to which classes some Grammarians add the following heads:

- Interrogation, as *where, when, how, why*.
- Indication, as *lo!*
- Explaining, as *namely*.
- Conjunction, as *universally, generally, together*.
- Separation, as *apart, asunder, separately*.
- Preference, as *chiefly, especially, rather*.
- Excess, as *exceedingly, better, worse, more, too, very*.
- Defect, as *almost, nearly*.
- Gradation or Abatement, as *scarcely, hardly, piecemeal*.
- Likeness or Equality, as *so, thus, equally*.
- Unlikeness or Inequality, as *else, otherwise*.

Dr. Beattie has made an attempt to reduce all Adverbs under the ten heads of Aristotle's Categories, and the attempt seems to be in a good measure successful, although we may believe that the classification of Adverbs was not Aristotle's design in framing these Categories. His plan seems to have been to make Grammar the foundation of Logic, and to ground his Dialectics on the ten species of words, or parts of speech of which language consists, or more probably on four of the leading parts of speech, and six of the accidents. His metaphysics too are similarly founded, in which his term of *substantial forms* does not appear to be more strange or improper than our own common term of *abstract substantives*. To make Grammar



subservient to logic and metaphysics, is to extend its utility and to promote its honour amongst the liberal arts. It was a design not unworthy of the mind of Aristotle, and a task probably not exceeding his powers to perform. Adverbs, whose use is so common, and derivation so various, might therefore be expected to be easily resolvable into classes answering to most of the Categories.

IX. Prepositions are divided into two classes, Separable and Inseparable, of both which there have been lists already given. These two classes are not of the same nature, for it is only the separable Prepositions, so called from their preceding and governing of nouns, that connect words and form a distinct part of speech. The name of Inseparable Prepositions is not very proper, as many words of this class are used separately and apart from the word whose meaning they affect, and several of them are *postfixes*, and not *prefixes*. Yet it is hardly worth while to seek to change the name. The use of Inseparable Prepositions is, not to connect words and govern nouns, but to form compounds, and change the meaning of words.

Certain Prepositions in English, set before Nouns, form compound cases answering to the simple cases of Nouns in other languages, especially in Latin and Greek. Some English Grammarians adopt, and others reject, the notion of compound cases. It would, indeed, be difficult to account for several analogies between Latin and English Syntax, without assuming, in the latter, compound cases as a thing granted; and still more difficult to account for certain forms of construction in English, without referring analogically to the Latin construction.

X. Conjunctions have been reduced to three classes, Conjunctive, Disjunctive, and Adverbial, as shewn in page 22. Another classification is as follows:

Copulative, as *and*, *also*.  
 Disjunctive, as *either*, *or*.  
 Exclusive, as *neither*, *nor*.  
 Conditional, as *if*.  
 Concessive, as *though*, *although*, *yet*, *albeit*.  
 Exceptive, as *unless*.  
 Adversative, as *but*, *however*.  
 Causal, as *because*, *for*, *since*, *that*.

XI. The Article is a part of Speech necessary to render a general name applicable to a particular object, and it therefore assists in supplying the place of terms that *are not* in language. Pronouns Possessive, Demonstrative, Distributive, and Indefinite, and nouns in the possessive case, also serve to render general terms definite; and when they do so, the article becomes useless and is omitted. Thus, when one says *my Father's house*, the pronoun *my* defines what *Father* is meant, and the noun *Father's* in the possessive case defines what *house* is meant. It is therefore improper to restrain the term *Definitive* to the Article, to improper pronouns, to cardinal numbers, or to any particular species of words. Several languages have no Article, but these languages are either imperfect on this account, or else make use of certain contrivances to supply the defect.

XII. Some Grammarians maintain that the Interjection is no part of speech at all, but a mode of utterance common to all nations, and universally understood. But it ought to be observed that the Interjections of all languages differ from each other, excepting only three or four, which are perhaps common to all, and which most probably are derived from one and the same original language. The Interjection may elegantly express the force of a whole sentence, but its use ought not to be frequent.—See Note, page 96.

XIII. Plato, amongst the ancients, affirmed that there were only two parts of speech necessary and natural in language, viz. Nouns and Verbs—but this certainly meant for a language abounding with inflexions. Aristotle admitted four parts of speech as necessary, viz. Article, Noun, Attribute, and Connective—and this doctrine is not materially different from that which is now in established use, if we are to understand that Pronoun is comprehended under Noun, that Verbs, Participles, Adjectives, and Adverbs, are contained under the name of Attribute, and that Prepositions and Conjunctions may be equally styled Connectives.

The most ancient Welch Grammarians divided the parts of speech into two sorts, primary and secondary; the latter being derived from the former. The primary parts of speech were Nouns and Verbs, the secondary comprehending all the rest. Noun they considered as the parent of Pronoun, Adjective, and Article; Verb as the parent of Preposition, Adverb, and Conjunction. Their system does not, however, appear to have been exclusive, or to have prevented secondary and derivative words from ranking with primary ones as parts of speech.

A celebrated modern English Philologist, Mr. Horne Tooke, in a treatise on Grammar, quaintly named *Diversions of Purley*, goes as far as Plato, and boldly asserts that in English, as well as other languages, there are only two sorts of words, nouns and verbs. His system excludes the Interjection from being a portion of language, and it becomes a necessary sacrifice. Article he accounts a necessary and distinct part of speech, but he seems to forget that two and one make three, or that if Article be a part of speech as well as Noun and Verb, there must be three parts of speech in language. He derives most of the English Conjunctions and Prepositions from Gothic and Anglo-Saxon verbs and nouns, but a few Prepositions he acknowledges himself unable to account for in this way. But he forgets to mention that the Gothic and Anglo-Saxon languages had Conjunctions and Prepositions, and that several of these Conjunctions and Prepositions were primitive words from which verbs were or might be derived. Some English Particles he resolves at once into two Anglo-Saxon words, such as the corresponding Anglo-Saxon Particles of like sound, (which on these occasions he omits to mention,) could not be resolved into. When two Particles English and Anglo-Saxon of the same meaning evidently differ in their origin, he takes no notice of the difficulty as to the English language not having adopted the Anglo-Saxon Particle already in use, but having had recourse to two remote roots to form a compound that was not in use. He is sometimes inconsistent. In one place he says, "In the strict sense of the term, no doubt both the necessary words (nouns and verbs), and the abbreviations (adverbs, prepositions, and conjunctions), are all of them parts of speech; because they are all useful in language, and each has a different manner of signification." In another place, much to the same purpose, he says, "the distinction of prepositions and conjunctions may be useful enough on account of the cases which they govern when applied to words, and which they cannot govern when applied to sentences." Surely if Mr. Tooke allows that all Particles are strictly parts of speech, and that the distinction is useful, he has no right to quarrel with the established divisions of Etymology. No man has ever denied that nouns and verbs constitute the primary parts of speech, but it has not yet been proved that they are the only parts of speech. He affirms that the preposition *from* signifies originally *beginning at*, but does not condescend to mention the language where this holds true. There is a Hebrew root of like sound which signifies to *rend*, and this probably is the origin of the word. The English preposition *at* he derives, without mentioning the corresponding Anglo-Saxon preposition *æt*, from the Latin supine *actum*, (see *Diversions of Purley*, page 361), yet in another place (page 456), he professes himself unable to give the derivation of this word, or of the prepositions *in*, *on*, *out off*. He seems to lay great stress on the old scholastic maxim, *nihil in intellectu quod non*

*prius in sensu*, a maxim which although true in many particulars, does not hold universally; otherwise, community of sense, or perception, would produce community of intellect, and the same instructions and counsels that are sufficient to regulate the judgement and conduct of one individual, would answer equally well for all other individuals trained up in the same way.

It is clear that in some languages the relations of words to one another may be, and often are, expressed by inflexions; whilst in other languages the same relations are expressed by means of particles. Now if any Philologist or Grammarian is prepared to shew that all particles are necessarily nouns or verbs, he has not perfectly attained his object, until he has shewn likewise that inflexions are necessarily nouns or verbs. If *scribo calamo* be a simple sentence, why should not *I write with a pen* be considered a simple sentence? In short, the advantage gained, in a grammatical view, by reducing all words to two classes or sorts, nouns and verbs, is attended with an oppositedisadvantage, in a rhetorical view, of equal or greater magnitude and importance, that of making many sentences or propositions out of one, where only one was intended to be made.

On the whole, it must be acknowledged that Mr. Horne Tooke's *Theory of Language* is ingenious, instructive, and captivating; but that it is equally accommodated to all languages, he has left it to the world to find out: that it is perfectly accommodated to any one language, as the English, he has not shewn: and that it is more useful as a whole, whatever it may be in part, than the system commonly followed, in the teaching of Languages, or more free from objections, none will venture to affirm.

The following Table, which is entirely new, is constructed with a view to give the English student an idea of what he has to expect in opening the Grammars of other languages, and to shew their general analogy to each other. The difficulties of constructing such a table would be insuperable, if we were obliged to follow all the inconsistent schemes of Grammar in different languages, which different Grammarians have thought it proper to adopt; and the utility of the table would be abridged, or done away with altogether, unless a common standard were introduced for measuring the proportions and analogies in Etymology which different languages bear to each other. The Arabians, for instance, acknowledge but three parts of speech, Nouns, Verbs, and Particles; and of Verbs they make no less than thirteen conjugations. Notwithstanding this, their verbs are all conjugated the same way, and their language has absolutely as many kinds of words as the English. Their term conjugation is not akin to ours, but to what we call moods. For these reasons it has been thought right to account the number of their parts of speech ten, their conjugations one, and their moods thirteen. And so of others.

As the Table is entirely new there may be some mistakes in it, which could not easily be avoided, owing to the diversity of the Languages it contains, and the imperfect information that could be obtained concerning some that are but little known in this country. Grammarians in general seem to have been but little anxious about giving complete lists of Particles, or about fixing on any plan of grammatical arrangement that would suit the greatest number possible of different languages.



*Attempt to compare the Etymologies of different Languages.*

Languages.	Letters.	Vowels.	Parts of Speech.	Parts of Speech declinable.	Articles.	Genders.	Numbers.	Cases.	Declensions.	Simple Pronouns	Degrees of Comparison.	Conjugations.	Simple Voices.	Simple Moods.	Simple Tenses.	Persons.	Participles.	Simple Prepositions.	Simple Conjunctions.
Hebrew .....	22	5	10	5	1	2	2	0	126	0	2	2	4	2	3	7	27	31	
Chaldee and Syriac..	22	5	10	5	1	2	2	0	119	0	2	2	4	2	3	6	27	28	
Arabic .....	28	3	10	5	1	2	3	3	411	3	1	2	13	2	3	24	14	17	
Persian .....	32	3	9	3	0	2	2	2	215	3	1	1	4	2	3	3	15	15	
Sanscrit .....	50	14	9	5	0	3	3	8	829	3	10	2	6	6	3	14	19	31	
Hindostanee .....	60	14	9	5	0	2	2	3	413	0	2	1	3	3	3	3	7	19	
Turkish .....	32	3	9	5	0	2	2	6	310	3	1	2	6	3	3	8	48	26	
Greek, <i>ancient</i> ....	24	7	10	6	1	3	3	5	323	3	2	3	5	9	3	19	18	22	
Greek, <i>modern</i> .....	24	7	10	6	1	3	2		323	3	1	2	4		3		8		
Latin .....	25	6	9	5	0	3	2	6	518	3	4	2	4	5	3	4	47	28	
Italian .....	22	6	10	6	1	2	2	0	123	3	3	1	4	5	3	1	28	21	
Spanish .....	28	5	10	6	1	2	2	0	121	3	3	1	4	5	3	2	18	16	
Portuguese .....	24	6	10	6	2	2	2	0	123	3	3	1	4	4	3	2	22	10	
French.....	25	6	10	6	3	2	2	3	117	3	4	1	4	4	3	2	48	24	
Gothic .....	25	5	10	6	1	3	3	6	33	3	1	2	5	3	3	2	25	40	
Anglo-Saxon .....	25	6	10	6	1	3	2	6	631	3	1	1	4	2	3	2	45	28	
English .....	26	7	10	3	2	3	2	3	130	3	1	1	4	2	3	2	40	34	
German .....	26	6	10	6	2	3	2	4	233	3	1	1	5	2	3	2	33	52	
Dutch .....	26	6	10	6	2	3	2	3	130	3	1	1	4	2	3	2	31	35	
Danish .....	25	6	10	6	2	3	2	3	131	3	3	2	3	2	3	2	18	26	
Swedish .....	26	6	10	6	2	3	2	3	129	3	3	2	5	2	3	2			
Icelandic .....	22	5	10	6	1	3	3	4	418	3	5	2	4	2	3	2	51	28	
Slavonic.....																			
Polish .....	30	6	9	5	0	3	2	7	322	3	1	1	4	3	3	2	34		
Russian .....	34	11	9	5	0	3	2	7	4	3	2	1	3	7	3	5	25	26	
Galic or Celtic, Erse	18	5	10	6	1	2	2	4	223	2	2	2	5	2	3	2	26	16	
Irish.....	18	5	10	6	1	2	2	6	526	3	2	2	3	3	3	2	34	29	
Welsh .....	43	12	10	5	1	3	2	0	140	4	1	1	3	6	3	2	134	44	



*Heads of a Grammatical Examination for a Senior Pupil.*

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Q. What was the first language?

A. The Hebrew, which was taught to Adam in Paradise, as well as the Alphabet, and Alphabetical Writing, nearly 6000 years ago.

Q. Could man by his own natural and unassisted powers have invented speech and the art of writing?

A. It is natural to suppose that of human inventions the easiest were discovered first, and the most difficult last; but language and writing are the most difficult as well as the oldest of the arts of man, and it therefore follows that man must have been instructed in those arts from the beginning. Philosophy teaches that man could not have originally invented language of himself. The art of writing was first taught to the Greeks by Cadmus, a Phenician, about the year of the world 3080, who was cotemporary with David, king of Judea. The use of letters was first introduced into Scythia by Wulphilas, about A. D. 300; and into Germany, by the Latins, about A. D. 400. The Huns were still ignorant of their use in the time of Procopius, about A. D. 526; and the Swedes and Norwegians until considerably later. The Sanscrit Alphabet is probably less ancient than the Greek. The Americans, when first visited by Columbus in 1492, knew nothing of the art of writing.

Q. Is not the art of printing of modern invention?

A. The invention of the art of printing, which is incomparably easier than the invention of the art of writing, was unknown in Europe until the year 1429, when the art was first discovered by Laurentius of Harlem. It was perfected by John Faust, of Mentz, about the year 1459, and it was introduced into England by Corsellis, at Oxford, in 1468. William Caxton set up a printing press in Westminster Abbey, about the year 1471, and he continued printing until the year 1494, when he died in the 84th year of his age.

Q. Which are the most ancient books in the world?

A. The Book of Job, written about the year of the world 1849; and the Pentateuch or Law of Moses, which was finished about the year of the world 2578.

Q. Which are the most ancient of the writings of the Greeks?

A. We know of nothing extant in Greek more ancient than the poems of Hesiod and Homer, who are said to have flourished 34 years after the siege of Troy, that is about the year of the world 3250.

Q. Do not the *Hindoo Priests*, and *Chinese Philosophers*, claim high antiquity to their nations respectively, in history and the science of astronomy?

A. Yes; but these pretences are merely imaginary and political. They have no history of the creation, fall, and redemption of the world; of the consanguinity of the human race, of the peopling of the earth, and of the confusion of languages at Babel. We should never have known from their pretended ancient observations in astronomy and historical records, that the sun once delayed his going down a whole day, in the time of Joshua; and that in the days of Ahaz, King of Judah, the shadow of the sun-dial went back ten degrees. All which is proof enough, to those who understand the nature and evidences of the Christian religion, that their real chronology is posterior to these events, and that their ancient history is a mere fable.

Q. Are all languages analogous in respect of the number of the parts of speech?

A. It is commonly reported that all languages have nearly the same number of parts of speech, as was naturally to be expected.

Q. Have all languages the same way of expressing the relations of words to one another?

A. No; they differ very much from one another in that respect. Some languages have a much greater variety of inflections than others, and these last have more auxiliary words, and less variety in the arrangement of sentences, than the former.

Q. Ought not the analogy of languages in general to be of some consideration in forming rules of Grammar for languages in particular?

A. It is fit it should be so, when the advantages exceed the disadvantages.

Q. Where is the English Language contained?

A. It is contained in the writings of the most approved English authors, published between the years 1613 and 1755. At the first mentioned period was published the present authorized translation of the Bible, which is still considered as a standard of the English language; and at the latter period was published Dr. Johnson's English Dictionary, which is universally considered as the best modern standard of our language.

Q. Have you any particular view in fixing on these two epochs?

A. The former period affects many of the questions that have lately arisen concerning derivations, and the difference of words. The meanings of words are not to be traced out of remote ages, and barbarous and uncertain dialects, in order to settle their modern signification. It is right to fix the commencement of an approved grammatical æra, that questions purely philological, and others purely grammatical, may not be confounded, as they too often have been.

Q. What are the principal classes of Grammatical disputants?

A. They are chiefly two; one opinion is that Grammar is rather a *science* than an *art*; the contrary opinion being that grammar is rather an *art* than a *science*. And it is remarkable that those who are favourable to the former opinion, and who treat of Grammar in the philosophical way, as a science, endeavour to ground their doctrine on the practice of the most unphilosophical and barbarous times; that is, on a scanty knowledge of the language spoken by the Goths and Anglo-Saxons, in what is termed the middle or dark ages; and that those who adopt the latter opinion, and who treat of Grammar as an art, ground their decisions on the practice and authority of the most learned and approved writers of a cultivated age.

Q. On what parts of Grammar is there the greatest diversity of opinions?

A. In Etymology the exact number of the parts of speech has been contested, as also the Accidence of Nouns and Verbs. In the other branches of Grammar, viz. Orthography, Syntax, and Prosody, scarcely any disputes have arisen.

Q. On what does the number of the Parts of Speech depend?

A. The number of the Parts of Speech depends on the signification of words, and on their various uses. By this rule all the indeclinable parts of speech are distinguished from each other.

Q. How do you distinguish Articles from Pronouns, or from any of the other parts of speech?

A. The Article never supplies the place of a Noun, and its uses in Syntax differ from those of all the other parts of speech.

Q. How are Pronouns Demonstrative, Distributive, and Indefinite, distinguished from Articles and Adjectives?

A. Pronouns Demonstrative, Distributive, and Indefinite, are distinguished from Articles by their being able to supply an ellipsis of the Noun, which the Article cannot do; and they differ from Adjectives by not signifying a quality or attribute, and by never taking an article before them, whether the Noun to which they belong be elliptical or not.

Q. Is not the word *one* an exception to this rule; and are there not several other exceptions?

A. The word *one* is sometimes a pronoun, sometimes a pronominal adjective, and sometimes an adjective. The uses and significations of words determine their analogies in Grammar.

Q. What is the distinction between Adjectives, Participles, and Verbs?

A. They all agree in being Attributives. An Adjective expresses simply an attribute or quality; a Participle denotes an attribute with time, and a Verb denotes an attribute with time, and also affirms something. Verbs and Participles active govern the objective case, which Adjectives seldom do. Adjectives may be preceded by Articles, or by Possessive Pronouns, which Participles never are, unless when they become by derivation either adjectives or nouns.

Q. Are the Infinitives of Verbs to be considered as Nouns?

A. They may, by a sort of metonymy, be considered as nouns; but they retain always more of the *syntactical* properties of verbs than of nouns; and they signify time, which nouns do not. The infinitive of a verb never takes an article before it; it never takes the termination of the possessive case of nouns, and it never governs the possessive case, as nouns do. Neuter verbs, which do not govern any case, frequently govern the infinitive mood. Although the infinitive does not express affirmation, yet it is the root of the verb, which by evolution expresses affirmation, when it has a subject or nominative.

Q. Why do you reckon Adverbs a distinct part of speech?

A. Adverbs are evidently a species of attributives distinct from adjectives, verbs, and participles, and they have therefore been called *Attributives of Attributives*. The use of Adverbs is to prevent circumlocution. As nouns and pronouns are accounted distinct species of words, so adverbs, and those words which they by contraction, derivation, or use represent, are to be accounted distinct species of words.

Q. What other species of words are there besides Names and Attributives?

A. Besides Articles, Names, and Attributives, we have Connectives; that is, Prepositions and Conjunctions, of which the former connect words with one another, and the latter sentences.

Q. Have Prepositions any meaning by themselves?

A. When Prepositions are considered as primitive words they have no meaning, but when taken as derivatives they may have some meaning. In a strict sense, Prepositions have no meaning, as they signify *relation*. The *relations* of things to one another are neither *substances* nor *attributes*. The ratio of one magnitude to another is expressed by two terms, whereof neither can denote ratio by itself. When Prepositions acquire any meaning, they become Adverbs, or Derivative Participles, commonly but improperly denominated Inseparable Prepositions.

Q. You say that Conjunctions connect only sentences together, is it always so?

A. Yes; there are a few apparent exceptions, but these may be easily explained, by supplying ellipses, or removing contractions, so as not to offend the general rule.



Q. How is English Accidence regulated?

A. The English Language has but few inflexions—the accidence therefore depends chiefly on the use of auxiliaries, on the signification of words, and on the general analogy of languages.

Q. Why do you allow three cases to nouns?

A. Because this is the greatest number of cases found in the declension of any word, and because this number is sufficient, and not more than sufficient, to establish an analogy between the English and some of the most cultivated languages, in the declension of nouns, and in syntax.

Q. You admit that English verbs have a passive voice and compound tenses?

A. It is scarcely possible to admit the one, without admitting the other. The signification and use of words, the consent of grammarians in matters that have never been disputed, and the analogy of languages are all in favour of compound tenses.

Q. How does the signification of words affect the question of compound tenses?

A. Verbs signify time; there are three times, present, past, and future. Future time is expressed in English by a compound form of the verb, but the two other times are expressed by simple forms of the verb. The signification of verbs requires a future tense or time, whether it be simple or not, or whether it have a peculiar name or not.

Q. Do auxiliary verbs retain their original signification in the compound tenses of English verbs?

A. The principal use of auxiliary verbs is to supply the want of inflections. Thus in *I shall love*, the word *shall* is merely a sign of future time, and signifies no more than the termination *bo* of *amabo* in Latin. A secondary use of auxiliaries, which ought not to be confounded with the first, is to denote emphasis and precision, or the want of them. Auxiliary verbs ought therefore in the compound tenses of English verbs to be considered as declinable particles having no signification by themselves, but capable of affecting the meaning by composition.

Q. How is it proved by the use of words that English verbs have compound tenses?

A. All verbs in English are conjugated by means of the same auxiliaries, and these auxiliaries are but few in number. The proof is of the same kind as that a preposition before a noun does not constitute a case, otherwise nouns would have as many cases as there are prepositions; for if in the compound tenses of all verbs the same auxiliaries always occur, and their number be but small, and if they answer the same purposes that inflexions do, which would otherwise be necessary, we must conclude that the English language, although barren of inflexions, is not barren of grammatical forms of expression to answer all the purposes of speech, and that nothing is gained by giving new names, or no names at all, to the compound tenses.

Q. What are those things wherein Grammarians generally agree, and which argue the propriety of admitting compound tenses in English?

A. Indeclinable words constitute various parts of speech according to their *signification*, and without any regard to their *form*.—Inflection has not a great deal to do with the modes of declension ascribed to pronouns, and it has nothing to do with the persons of nouns and pronouns.—English verbs have a plural by *analogy*, and not by any *peculiar form*.—Many verbs irregular, or defective, are irregular only, or defective only, in the compound tenses, or in the passive voice. But a verb cannot be said to be irregular, merely because the perfect participle is irregular; nor to be defective mere-



ly because the perfect participle is wanting; since the participle is no part of the verb. If therefore verbs may be called irregular and defective, which are irregular or defective only in the compound tenses or in the passive voice, the compound tenses and passive voice are to be considered as constituent parts of a complete and regular conjugation.

Q. You say that the analogy of languages is also favourable to compound tenses, how is this to be understood?

There is in many languages a sort of agreement as to the number of tenses in verbs, and when simple tenses fail the analogy is maintained by means of compound tenses.

Q. Why do not English Grammarians adopt the middle voice, optative mood, paulo-post-future, and dual number of the Greeks?

A. Because they cannot adopt and use both a Greek and a Latin standard or model of Grammar at one and the same time; also, because the English, is more analogous to the Latin than to the Greek in respect of voices, moods, tenses, and numbers. The modern Greek language has probably much more affinity to ancient Greek than it has to Latin, but the other European languages are more akin to the Latin.



### *Heads of a Grammatical Examination for a Junior Pupil.*

What is Grammar?

Of how many parts does Grammar consist?

What is Orthography?

What is a Letter, and how many Letters are there?

What is a Vowel, and how many Vowels are there?

What is a Consonant, and how many Consonants are there?

How are Consonants divided?

What is a Mute, and how many Mutes are there?

What is a Semivowel, and how many Semivowels are there?

What is a Liquid, and how many Liquids are there?

What is a Diphthong, and how many Diphthongs are there?

What is an Improper Diphthong, and how many Improper Diphthongs are there?

What is an Improper Triphthong, and how many Improper Triphthongs are there?

What is a Syllable?

What is a Monosyllable?

What is a Dissyllable?

What is a Trisyllable?

What is a Polysyllable?

What is the Antepenult?

What is the Penult?

What is the Termination?

What is a Primitive word?

What is a Derivative word?

What is a Simple word?

What is a Compound word?

What are Homotonous words?

What are Synonymous words?

What is the Homonymy of a word?

What is the Grammatical sense of a word?

What is the Rhetorical or Figurative sense of a word?

Have you any rules for spelling, and what are they?

Have you any rules for dividing words into syllables, and what are they?

What are the rules for the use of Capitals?

What are the Stops, or Points, and their uses?

What is Etymology?

What is the use of Articles?

How many Articles are there, and which be they?

What is the use of the Definite Article?

What is the use of the Indefinite Article?

What is implied by the absence of the Article?

What is a Noun?

What is a Pronoun?

How many kinds of Nouns are there, and which be they?

How many kinds of Pronouns are there, and which be they?

What is Gender?

How many, and what are the Genders?

What is Number?

How many, and what are the Numbers

What is Case?

How many, and what are the Cases?

What is Person?

How many, and what are the Persons?

What is Declension?

What rules are there about the Gender of Nouns?

What are the rules for the formation of the Plural?

What are the rules respecting the formation of the Cases?

What are Adjectives?

What is the Positive Degree?

What is the Comparative Degree, and how is it formed?

What is the Superlative Degree, and how is it formed?

Are Adjectives Declinable?

What is a Verb?

What is an Active verb?

What is a Passive verb?

What is a Neuter verb?

What is a Regular verb?

What is an Irregular verb?

What is a Defective verb?

What is an Impersonal verb?

What is a Finite verb?

How many, and what are the Voices?

How many, and what are the Moods?

How many, and what are the Tenses?

How many, and what are the Numbers?

How many, and what are the Persons?

What is meant by the Conjugation of Verbs?

What are the principal Rules for the Conjugation of Verbs?

What are Participles?

How many Participles are there, and which be they?

How are Participles formed from verbs?

Wherein do Participles resemble Verbs, and wherein do they resemble Adjectives?

What are Adverbs?

How many, and what are the principal classes of Adverbs?

Do not many Adverbs end in *ly*?

What are Prepositions ?

Repeat the list of Prepositions ?

What are Conjunctions ?

How are Conjunctions divided ?

Repeat the list of Conjunctions ?

What are Interjections ?

How are Interjections divided ?

Repeat the list of Interjections ?

Have Interjections any affinity with the other Parts of speech ?

What is a Sentence ?

How many kinds of Sentences are there ?

What is a Simple Sentence ?

What is a Compound Sentence ?

What is a Period ?

What is Syntax, and how is it divided ?

What is Concord ?

How many Concords are there ?

What is Government ?

How is the Nominative to the verb discovered ?

How is the Noun discovered which an Adjective qualifies, or with which it agrees ?

What is the antecedent to a relative, and how is it discovered ?

What is the state of Apposition ?



*It is thought expedient to annex Answers to the few following Questions.*

Q. When is it proper to make use of Capital Letters in writing ?

A. The first word of every book, chapter, paragraph, or verse, must begin with a Capital Letter. Also the first word after a full stop, point of interrogation, or point of admiration. Also, all Proper Names

Q. How many cases have nouns ?

A. Three, the Nominative, Possessive, and Objective.

Q. How many ways do you write the word *Fathers* ?

A. Three ways ; *Father's*, Possessive singular.  
*Fathers*, Nominative and Objective Plural.  
*Fathers'*, Possessive Plural.

Q. What is the nominative Plural of *Brother-in-law*, *Cousin-German*, and *Aid-du-camp* ?

A. *Brothers-in-law*, *Cousins-german*, and *Aids-du-camp*.

Q. What is the possessive singular of *I* ?

A. *Mine*.

Q. What is the objective plural of *it* ?

A. *Them*.

Q. What is the possessive plural of *man*, *woman*, and *child* ?

A. *Men's*, *women's*, and *children's*.

Q. What is the nominative plural of *calf, ox, mouse, goose, tooth, foot, and penny*?

A. *Calves, oxen, mice, geese, teeth, feet, and pence.*

Q. What is the possessive plural of *Brother-in-law*?

A. *Brothers-in-law's.*

Q. What is the difference between *our's* and *ours*?

A. The former, *our's*, is the genitive plural of the pronoun *I*; the latter, *ours*, is a Possessive Pronoun, or Pronominal Adjective.

Q. Are there not some Nouns that have but one number, and others that are the same in both numbers?

Yes. The nouns *gold, wheat, pitch, wisdom, &c.* want the plural; and *ashes, bellows, lungs, scissors, thanks, &c.* want the singular. Also *alms, means, news, pains, riches, mathematics, &c.* are the same in both numbers.

Q. Do not some Adjectives relate only to the singular number, and others only to the plural?

A. A few Adjectives, as *one, single, infinite, universal, much*, are applicable only to nouns of the singular number; and a few others, as *two, three, four, &c. few, many, several, more, &c.* are applicable only to nouns plural. The Pronominal Adjectives *this* and *that*, make *these* and *those* in the plural.

Q. What is the comparative of *true*, and the superlative of *complete*?

A. Such adjectives as *true, complete, infinite, &c.* whose meaning does not admit of increase or diminution, have no degrees of comparison.

Q. Has not the comparative degree something of a dual signification?

A. When the qualities of two things are compared, and one exceeds the other, it is proper to use the comparative degree; but when the qualities of three or more things are compared, and one exceeds the rest, it is proper to use the superlative. Thus we say, *the elder of the two, the eldest of the three, the greatest of these* (viz. faith, hope, charity,) *is charity.*

Q. How is Syntax divided?

A. Into Concord, Government, and Position.

Q. Is there any thing common, in Accordance, to Nouns, Pronouns, and Verbs?

A. Nouns, Pronouns, and Verbs, have number and person; in these particulars therefore they may agree. Nouns and Pronouns differ from Verbs in having genders and cases; and Verbs differ from Nouns and Pronouns in having voices, moods, and tenses; Nouns and Pronouns may therefore agree with each other in respect of gender and case, which verbs cannot do; and Verbs may agree with each other in voice, mood, and tense, which Nouns and Pronouns cannot do.

Q. How do you discover the Nominative to a Verb, the Substantive to an Adjective, or the Antecedent to a Relative?

A. By asking the question *who* or *what*, the word answering thereto being the Nominative to the Verb, the Substantive to the Adjective, or the Antecedent to the Relative, as required.

Q. Which are the ConCORDS?

A. The Verb agrees with its Nominative in number and person—the relative with its antecedent in gender, number, and person—nouns in apposition signifying the same thing agree in case—*a, this, that, one, single* and a few other Adjectives agree only with nouns singular, and *these, those, few, many, several, &c.* can agree only with nouns plural.



Q. To what do the rules of Government principally relate?

A. To the Possessive and Objective cases of Nouns, and to the Subjunctive and Infinitive Moods of Verbs.

Q. When is the Nominative Case to be used?

A. The Nominative is used four different ways; 1st, as the subject of the Verb; 2dly, when in apposition it agrees with, or when by a conjunction it is connected with another nominative: 3dly, the Nominative is used in the case absolute; 4thly, it is used after Interjections, except in *Ah me!*

Q. How is the Possessive Case governed?

A. The Possessive Case is governed only by Nouns, the former of two Nouns being governed by the latter, when in apposition they signify different things.

Q. How is the Objective Case governed?

A. The Objective Case is governed by active Verbs, active Participles, and Prepositions. It is also governed by the passives of verbs of asking, teaching, giving, declaring, and the like, and by adjectives and neuter verbs signifying measure, duration, or price; and some neuter verbs are followed by nouns in the objective case of like import to themselves.

Q. How is the Subjunctive Mood governed?

A. By Conjunctions expressive of doubt, contingency, or supposition.

Q. How is the Infinitive Mood governed?

A. One Verb governs another in the Infinitive. The Infinitive may also be governed by Participles, Adjectives, and Nouns.

Q. Does ever one rule of Syntax oppose another?

A. Very rarely; yet the cases ought to be carefully marked, when they occur. We have one instance as follows. Words agreeing should be placed near to the words agreed with; yet custom often separates the adjective from the noun.

## S Y N T A X.

## DEFINITIONS.

1. A SENTENCE is a complete declaration of thought, which is either short or moderately long.
2. There are three kinds of sentences; viz. Simple, Compound, and Complex.
3. A Simple Sentence has in it but one Subject, and one Finite Verb; and it contains a declaration, an interrogation, or a command.
4. A Compound Sentence is made up of two or more simple sentences united by means of Connectives, that is, Conjunctions. Compound Sentences are either Concessive, Adversative, or Exclusive; Conditional, Consecutive, Causal, or Explanative; or Comparative. As (1) when we add other predicates to a subject, or (2) contrary predicates, or else (3) other subjects to the predicate, or (4) contrary subjects; or still otherwise (5) to the entire proposition, the etiology, or account of the causes; or (6) convenient amplifications, comparisons, allusions, &c.
5. A Complex Sentence, called also a Period, is a sort of Compound Sentence, in which the sense remains suspended until the close, and whose members cannot be disjoined, so as to form simple sentences.
6. Sentences are composed of Members, Clauses, and Phrases.—A Member of a Sentence is that part of a Compound Sentence which contains one or more Clauses; a Clause that which contains one or more Phrases; and a Phrase is two or more words rightly put together, forming sometimes a short simple sentence, and sometimes part of a clause of a compound sentence.
7. It is essential to every Sentence to contain a Proposition, that is, to affirm or deny something; and the Proposition contains a Subject, a Predicate, and a Copula. The Subject of a Proposition is that concerning which we affirm or deny, the Predicate that which we affirm or deny, and the Copula that whereby we affirm or deny. In other words, the Subject is the Nominative to the Verb, the Predicate is an Adjective or Participle agreeing with and qualifying the Nominative, and a Copula is a Finite Mood of the Verb *To Be*. Thus, *snow is white*, *riches are not permanent*, are two Propositions, in which the Subjects are *snow* and *riches*, the Predicates *white* and *permanent*, and the Copulas *is* and *are not*.

8. The Attribute of a Sentence is the Predicate and Copula united, as *the sun sets*, for *is setting*; *the men deserve praise*, for *are deserving*.
9. The Object of the Verb or Attribute is the thing affected by the Action of the Verb.
10. The State Absolute, or Case Absolute, is an insulated word or phrase, whose construction depends on no other part of the sentence.
11. The State of Apposition is that which results from the juxta-position or affinity of two Substantives, of which the latter either agrees with, or governs the latter.
12. The Antecedent to a Relative is a word or phrase going before the Relative, for which the said Pronoun Relative is used. When a question is asked, the Relative has no Antecedent, but the Answer is called the Consequent, and follows the Relative, or, as it is then called, Interrogative.
13. Ellipsis is an elegant omission of certain words in a sentence, which would otherwise be repeated. The words *understood*, or omitted, must be *supplied* in parsing.

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## OF ELLIPSIS.

THE Ellipsis, although generally elegant, is not always so. Thus, when Laban says to Jacob, Genesis xxxi. 43.—*These daughters are my daughters, and these children are my children, and these cattle are my cattle, and all thou seest is mine*; it is far more elegant than to have said, “*These daughters, and children, and cattle, and all that thou seest are mine*.”

All sorts of words, except interjections, are subject to ellipsis; also parts of sentences are often, by an allowable ellipsis, omitted. Thus,

Article. *The bow and arrows were broken*; that is *the bow and the arrows*.

Noun: *It is better to receive than to do an injury*; that is, *it is better to receive an injury than to do an injury*.

Pronoun: *I came, saw, and conquered*; instead of, *I came, I saw, I conquered*. *The book you bought is imperfect*, instead of, *The book which you bought is imperfect*.

Adjective: *Much snow and rain fell in February*; that is, *much snow and much rain*.

Verb: *He is taller than I*; that is, *than I am*: *Will you go or stay?* that is, *will you go?* or, *will you stay?*

Adverb: *He speaks and writes well*; that is, *he speaks well and he writes well*.

Preposition: *He passed through York and Nottingham on his way to London*; that is, *through York and through Nottingham*.

Conjunction: *I came, saw, and conquered*; that is, *I came, and saw, and conquered*. *Twenty-four*, instead of, *four and twenty*. *I fear we shall be late*, instead of, *that we shall be late*.

Part of a sentence: } *To the Almighty we are indebted for life, and every blessing*; that is, *to the Almighty we are indebted for life, and to him we are indebted for every blessing*. *Whose image and superscription is this?* *Cesar's!* that is, *it is Cesar's image and superscription*.

The Ellipsis of words is put under certain grammatical restrictions in order to prevent obscurity of language, and confusion in the construction. Thus, the Ellipsis of the Indefinite Article is not allowable, when the succeeding Nouns or Adjectives do not all begin with vowels only, or else with consonants only; or when the Nouns are not all of the singular number. Thus we must say *an honest and a firm minister*, not *an honest and firm*. *He has bought an axe, a hammer, and a saw*, not *an axe, hammer, and saw*, nor yet *a saw, hammer, and axe*.

The Ellipsis of the Noun is improper when the regimen of the Noun is varied. It would be wrong to say *he began and afterwards suffered by this injustice*, it ought to be, *he began this injustice and afterwards suffered by it*.

The Ellipsis of the Nominative, too, is generally improper, when the succeeding verbs to which it successively belongs, are of different tenses, or when they pass from affirmation to negation, or the contrary. Thus, *I have been young and now am old*, should be, *I have been young and now I am old*; instead of *he is rich but not respectable*, it is better to say *he is rich, but he is not respectable*.

When a partial Ellipsis of the Verb takes place, the remaining signs ought not to be incongruous with the part omitted, nor with each other. It would be very faulty to say *I am and have always taken a great deal of pains; this instrument really is, and shews some signs of its being fabricated*; we ought to say, *I am taking, and I have always taken, a great deal of pains; this instrument is really a fabrication, and shews some signs of its being so*.



## RULES OF SYNTAX.

1. The Nominative to a verb, or the subject of discourse, may be one or more Nouns or Pronouns, an Infinitive Mood, or a greater or less part of a sentence. Also the parts of a compound nominative may differ amongst themselves in number and person.

2. A verb agrees with its nominative in number and person, as *I read, learn thou, the boys play.*

3. Two or more nominatives singular, connected by a copulative conjunction, are equivalent to a plural nominative. But if they be connected by a disjunctive conjunction, they are equivalent only to a singular nominative. As *Solon and Socrates were eminent philosophers of Greece. Neither John nor James is arrived.*

4. Two or more nominatives of different numbers, connected by a conjunction either copulative or disjunctive, are equivalent to a plural nominative; but the singular nominative is to stand first, or farthest from the verb, as *he or his companions have done this.*

5. When the nominatives are of different persons, the verb agrees with the first person rather than the second, and with the second rather than the third. Also the first person is always placed nearest to the verb, and the second person farthest from it. As *He and I are of one mind, you and he will proceed.*

6. The verb *to be* standing between two nominatives of different numbers or persons, agrees with the emphatic nominative, which should be placed near it, as *I am proprietor of this estate; the wages of sin is death.*

7. A noun of multitude requires the verb to be plural when separation or a large part is meant, but singular when unity or the whole is meant; thus, *the council were not unanimous; my people do not consider; the council was unanimous; the parliament is sitting.*

8. Relatives agree with their antecedents in gender, number, and person.—Possessive Pronouns are sometimes accounted relatives, and have an appropriate use depending on the number and person of their correlates or antecedents.—Of compound antecedents to relatives, the number and person are estimated the same way as of compound nominatives to verbs. Thus, *I who speak; thou who hear-st; you and he have done your endavour; Bacon, Locke, and Newton, have promoted the honour of their country.*

9. Of two antecedents signifying the same thing, the relative should agree with the more emphatic in the sentence.

Thus, *I am the Lord who create light and form darkness; thou art the friend that was wanted.*

10. If no nominative come between the relative and the verb, the relative shall be the nominative to the verb, as, *the Master who teaches.*

11. But if a nominative come between the relative and the verb, the relative is governed in the objective case by a verb or preposition, or in the possessive case by a noun, belonging to the same clause, as, *God whom we worship, by whom all things were made, by whose gift we live, is gracious as he is powerful.*

12. Nouns in apposition, signifying the same thing, agree in case. When the verb *to be*, or a passive verb of naming, intervenes between two nouns signifying the same thing, this intervention is not held as a bar to apposition. As, *Cicero the orator, we are friends, you believed it to have been him, they were called Apostles.*

13. Of two nouns in apposition signifying differently, the latter governs the former in the possessive case. If there be several possessives signifying the same thing, in apposition, the sign of the possessive is omitted in all but the last; as, *my Father's house; the children's bread; I left the bill at Smith the Banker's, or at Smith, Paine, and Smith, the Bankers'.* In this last example, the noun *house, bank, or office* is understood.

14. The following definitives *a, one, that, this, each, every, either, enough, much, infinite, universal*, are applied to nouns only of the singular number; and *two, three, &c. those, these, all, both, now, many, few, several*, only to nouns plural.

15. Many Adjectives are followed by appropriate prepositions, amongst which the prepositions *of, to, for, from, with, in*, most frequently occur.

Adjectives denoting partition, consciousness, desire, guilt, fulness, and want, are often followed by *of*. As, *both of them; conscious of innocence; desirous of praise; guilty of falsehood; full of sores; destitute of means.*

Adjectives denoting expediency, similitude, or the contrary, are generally followed by the prepositions *to* or *for*; but the preposition *to* is often understood; as, *advantageous to the country, like (to) his Father.*

Adjectives signifying difference, freedom, distance, or the like, are often followed by *from*, as, *different from all others; free from errors; distant from London.*

16. The comparative degree, (which is commonly supposed to imply *duality*) is usually followed by the preposition *of*, or the conjunction *than*; as, *the taller of the two; greater than I.*

17. The superlative degree (which commonly implies the

comparison of *three or more* objects) is usually followed by the prepositions *of*, *amongst*, or *in*; as, *Socrates, the wisest of the Athenians*, or *amongst the Athenians*, or *in Athens*.

18. Adjectives signifying dimension, price, or duration, and also neuter verbs of like import, govern the objective case; as, *twenty feet long*; *worth five shillings*; *absent six weeks*; *he staid four months*.

19. Active, and compound active, verbs govern the objective case; as, *fear God*; *reverence your Parents*; *he laughs at danger*. Some Neuter verbs are also followed by nouns in the objective case of like import to themselves; as, *to run a race*; *to dream a dream*.

20. The passives of verbs of asking and teaching, giving, declaring, and the like, do sometimes govern the objective case; as, *you are asked a question*; *I am taught Grammar*; *he is allowed a premium*; *they were given to understand*.

21. Many Active and Neuter verbs are followed by appropriate prepositions, the chief of which are *of*, *to*, *for*, *from*, *with*, *by*; but *to* is often understood.

Verbs of accusing and acquitting (besides governing the objective case) are followed by *of*. As, *he accuses me of theft*; *they acquit him of manslaughter*.

Verbs of declaring, giving, promising, refusing, and the like, (besides an objective) are followed by the preposition *to* expressed or understood. As, *I declare to you the whole mystery*; *he gave consent to the proposal*; *they promised (to) him a reward*.

Some Verbs, when followed by peculiar prepositions form distinct idioms; as, *to labour under*; *to be sorry for*; *to be glad of*; *to be angry with a person*; *to be angry at a thing*.

22. The subjunctive mood is commonly preceded in, or governed by the conjunctions *if*, *that*, *though*, *unless*, &c.; but the indicative form of the verb is often used instead of the subjunctive.

23. One verb governs another in the Infinitive. Participles, Adjectives, and Nouns, may also govern the Infinitive, As, *I rejoice to learn*, *desiring to know*, *desirous to know*, *a desire to know*.

The sign *to* of the infinitive is omitted after *bid*, *dare*, *feel*, *hear*, *let*, *make*, *must*, *need*, *see*.

24. Active Participles (whether used as Adjectives or Substantives, but denoting time,) govern the objective case; as, *a man wanting guile*; *seeking sin is seeking shame*.

25. A Substantive with a Participle, whose case depends on no other word, is put in the nominative absolute. Infinitives, adverbs, adverbial and other phrases, are also sometimes put absolutely. As, *he being wounded*; *as to that matter*; *to conclude*; *finally*; *in general*.



26. Adverbs are joined to Verbs, Participles, Adjectives, and other Adverbs. They are sometimes joined to nouns, taken in the sense of adjectives. *As, he reads well, a diamond finely set, a truly virtuous man, soon enough, only a child, that is only very young.*

The Adverb is usually placed before Adjectives and Participles, between auxiliaries and the principal verb, and after the simple tenses of verbs.

27. Adverbs of motion are joined to verbs of motion, and adverbs of rest to verbs of rest, as *come hither, stay there.*

28. Two negatives are equivalent to an affirmative, as *he does not write badly*, that is, *he writes tolerably well.* *He never says, no* ; that is, *he always says, yes.*

29. Prepositions govern the objective case, as *from us, with them.*

The Preposition *with* is sometimes used as a conjunction, as *he with his attendants enter the apartment.*

30. The Preposition *of* before a noun may always supply the place of the possessive or genitive case. Thus the examples to Rule 13, may be changed into *the house of my Father, the bread of the children, I left the bill at the house of Smith, Paine, and Smith, Bankers.*

31. Conjunctions, in connecting sentences, couple together like parts of speech, like moods, and like cases, as *he spoke firmly and prudently, it was lost and is found, you and I are blamed.*

The Conjunction *than* before *whom* is construed as a preposition.

32. Interjections govern the nominative case, as, *O thou hypocrite! Well done I!* except in the phrase *Ah me!*

33. Derivatives are sometimes construed like their primitives, as *faithfulness to his promises, contentment with our lot.*

34. The words governing are generally set before the words governed, and words agreeing with or limiting the signification of other words, should stand as near as possible to the words agreed with, or whose signification is limited.



## CONSTRUCTION OF ARTICLES.

### RULES.

1. THE Indefinite Article is set before nouns of the singular number only, *a* being used before words beginning with a consonant, or with *u* long, and before the numeral *one*; and *an* before words beginning with a vowel, or *h* mute.

2. The Indefinite Article may be joined with the plurals *few*, *many*, *dozen*, *score*, *hundred*, *thousand*, *myriad*, *million*, as it is with the collectives *brace*, *couple*, *leash*, &c.

3. The Indefinite Article sometimes conveys a peculiar meaning to the phrase of which it forms a part; as *he behaved with a little respect*, *he behaved with little respect*; *he has a few friends*; *he has few friends*; *he is a better warrior than scholar*; *he is a better warrior than a scholar*.

4. An ellipsis of the Indefinite Article is not allowed when the succeeding nouns or adjectives of the series do not all begin either with a vowel only, or else with a consonant only.

5. The Indefinite Article is sometimes placed between the adjective and noun.

6. The Definite Article is set before nouns of either the singular or plural number, and beginning either with a vowel or consonant. It is consequently more elliptical than the indefinite article.

7. The Definite Article is sometimes used instead of a Possessive Pronoun, as *he looks him full in the face*, that is, *in his face*.

8. The Definite Article sometimes marks degrees of comparison more strongly, as *the more you study*, *the wiser you will become*.

9. Articles are sometimes used indiscriminately, as *three shillings a pound*, or *three shillings the pound*.

10. No Article is used before Proper Names, nouns taken in their widest sense, and pronouns, except *one* and *other*, *same* and *which*. Also singulars which have no plural do not admit of having the indefinite article before them.

11. Articles sometimes convert Proper into Common, and Common into Proper Names; as *the king*, *the milkman*, *the wheel*, *a Hercules*, *a Newton*.

12. Articles sometimes convert Adjectives, and Participles, into Nouns; Possessive Pronouns, and nouns in the Possessive Case, have the same effect.

13. Articles generally go before Adjectives.

14. The repetition of the Article sometimes adds force and perspicuity to language; but on most occasions the article is not repeated.

## CONSTRUCTION OF ARTICLES.

## EXAMPLES.

*Improper.*

1. A upright man.  
A honest intention.  
An useful study.  
An hopeless journey.  
An favourable opportunity.  
An race, a enemy.
2. A thousand people says it.
3. He has few inducements.  
He is a better poet than a philo-  
sopher.
4. It was a plenteous and early har-  
vest.  
It is an impudent and lying report  
It would be a dangerous and an  
useless concession.
5. Why do you come at a so late  
hour?
6. The ship, the cargo, the captain,  
the crew, and the passengers,  
were all lost.
7. I looked into your book which  
you sent me.
8. One is sometimes wiser, the less  
wise he makes himself.
10. It is a Hercules's task.  
A man is mortal.  
What resemblance do you find  
between the Jezebel of the  
Hebrews and the Semiramis  
of Babylon?  
It is cheese made of a goat's milk  
There is an infinity in space.  
A pure air is conducive to health,  
and a plain water is the best  
beverage.
11. Who breaks a butterfly upon a  
wheel?  
I yesterday heard an excellent  
speech in the House of Com-  
mons, and had a distinct view  
of the speaker.  
The orders of a good man were  
strictly obeyed.  
A saviour of mankind.  
A Pretender was born in 1688.  
A reformation began in 1534.  
A revolution took place in 1688.
12. The stedfast to his purpose.  
The patient in spirit.  
My describing the object.

*Proper.*

- An upright man.  
An honest intention.  
A useful study.  
A hopeless journey.  
A favourable opportunity.  
A race, an enemy.  
A thousand people say it.  
He has a few inducements.  
He is a better poet than philosopher.
- It was a plenteous and an early har-  
vest.  
It is an impudent and lying a report.  
It would be a dangerous and useless  
concession.  
Why do you come at so late an hour:  
or, at an hour so late?  
The ship and cargo, together with  
the captain, crew, and passen-  
gers, were all lost.  
I looked into the book which you  
sent me.  
One is sometimes the wiser, the less  
wisdom one pretends to.  
It is an Herculean task.  
Man is mortal.  
What resemblance do you find be-  
tween Jezebel of the Hebrews  
and Semiramis of Babylon?  
It is a cheese made of goat's milk.  
Space is infinite.  
Pure air is conducive to health, and  
plain water is the best beverage.
- Who breaks a butterfly upon the  
wheel?  
I yesterday heard an excellent speech  
in the House of Commons, and  
had a distinct view of the mem-  
ber who spoke.  
The orders of the good man were  
strictly obeyed.  
The saviour of mankind.  
The Pretender was born in 1688.  
The reformation began in 1534.  
The revolution took place in 1688  
The stedfast of purpose.  
The patient of spirit.  
My describing of the object.

## CONSTRUCTION OF NOUNS.

1. Nouns are put in the Nominative Case when they are the subject of the verb, as also when they follow the Interjections O! Oh! and Ah! except *ah me!*

2. The Nominative Absolute, or Case Absolute, takes place when a substantive with a participle, an infinitive, an adverb, or an interjection, constitute independent phrases in a sentence, as *Philip being dead, To conclude, Finally, Alas!*

3. The Possessive case is governed by the noun following when two substantives in apposition signify differently.

4. Of two or more Nouns either agreeing or coupled together in the Possessive Case, the last only has the sign of the Genitive. But if the substantive coupled together are used emphatically, each retains the sign of the Possessive.

5. The Objective Case is governed by Active Verbs, and by Prepositions.

6. The Objective *me* follows the interjection *Ah!* and the objective *whom* the conjunction *than*.

7. After the interrogation, the consequent has the same case as the interrogative.

8. Nouns in apposition, when they signify the same thing, agree in case.

9. The verb *to be* has the same case after it that it has before it.

10. Conjunctions connect like cases.

11. The Nominative is placed either before the verb, or after it, as between the auxiliary and the participle. The Nominative generally goes before the verb; but in the following cases it follows after it; 1st. in interrogative, and imperative sentences; 2dly. in hypothetical sentences, the conjunction *if* being understood; 3dly. when the adverbs *here, there, then, thence, hence, thus, &c.* precede the verb; or when the conjunctions, *neither, nor,* following after verbs preceded by *not,* or *neither,* have verbs after them; 4thly. the nominative is sometimes placed after verbs neuter.

12. The Possessive Case immediately precedes the noun which governs it. The noun governing is sometimes understood; as *whose am I,* that is, *whose property am I; a picture of my friends,* that is, *of my friend's pictures,* or belonging to his collection.

13. The Objective Case follows the verb or preposition which governs it. It may however sometimes precede the governing verb, if no obscurity thence arise. The relatives *who, which, that,* and *what* always precede the verb, and in the objective they sometimes precede the preposition.

14. All Nouns preceded by interjections are of the second person.

15. Two or more singulars connected by a copulative conjunction expressed or understood, are equivalent to a plural.

16. The first person is accounted more worthy than the second, the second than the third.



## CONSTRUCTION OF NOUNS.

## EXAMPLES.

*Improper.*

1. Was you invited?  
The horses is feeding.  
Methinks, methought.  
Ah miserable them!
2. Whom being past hopes of recovery.  
Them being placed in this awkward predicament.
3. A manners' man commonly makes his fortune.

*Proper.*

- Were you invited?  
The horses are feeding.  
I think, I thought.  
Ah miserable they!
- Who being past all hopes of recovery.  
They being placed in this awkward predicament.
- A man's manners commonly make his fortune; or, the manners of a man commonly make his fortune.

The master's instruction or the instruction of the master.

4. A preceptor's and friend's advice.  
Laws are enacted by the King, Lords, and Commons' authority.
5. I love he  
Who does he speak to?
6. Ah unhappy I!  
Alfred, than who, a greater king never reigned.
7. Who is there?—Me.  
With whom did I leave it?—I.  
To whom did I give it?—He.  
Whose is this?—Ours.
8. The earth, sea, and air's inhabitants.
9. It is me, it is us.
10. It is I, thou, and his.  
He told it to Robert and I.  
Whom say ye that I am?
12. They implicitly obeyed the Protector's, as they called him, imperious mandates.
13. This fracas a great dispute occasioned  
  
This preferment he was worthy of.
14. Ah Lucifer, son of the morning, how is he fallen!
15. John and James has won the day.  
Peace and content dwells with the lowly.

A preceptor and friend's advice.  
Laws are enacted by the King's, Lords', and Commons' authority, or by the authority of the King, Lords, and Commons.

I love him.  
Whom does he speak to?  
Ah unhappy me!  
Alfred, than whom a better king never reigned.

Who is there?—I  
With whom did I leave it?—Me.  
To whom did I give it?—Him.  
Whose is this?—Our's.

The earth's, sea's, and air's inhabitants.

It is I, it is we.  
It is mine, thine, and his.  
He told it to Robert and me.  
Who say ye that I am?

They implicitly obeyed the imperious mandates of the Protector, as they called him.

A great dispute occasioned this fracas.—or, This fracas occasioned a great dispute.

Of this preferment he was worthy—  
or, he was worthy of this preferment.

Ah Lucifer, son of the morning, how art thou fallen!

John and James have won the day.

Peace and content dwell with the lowly.



## CONSTRUCTION OF PRONOUNS.

## RULES.

1. Pronouns are divided into Prepositive and Subjunctive, of which the former are, or may be, used to begin a sentence, as *I, thou, he, she, it, this, that, other, any, some, one, none*; the latter to subjoin a clause or sentence to something previous, as *who, which*.

2. The Possessives *my, thy, her, our, your, their*, are used immediately before nouns, or before nouns preceded by an adjective; but *mine, thine, hers, ours, yours, theirs*, are used absolutely; that is, they are separated by a verb from the noun with which they agree, or else the noun is understood with which they agree.

3. Relative and Interrogative Pronouns, with their compounds, are always placed before the verb which belongs to their own member of the sentence, and they are generally the first or second word in the said member. The Relative should always stand near to its own antecedent.

4. Demonstrative Pronouns not having a substantive annexed are not always proper to begin a sentence.

5. Pronouns do not govern cases or moods, but they influence the number and person of verbs, and sometimes of one another.

6. The Pronoun *I* is of the first person, *thou* of the second, *who* and *that* of the first, second, or third, according to the person of the antecedent; all other pronouns used substantively are of the third person.

7. Pronouns which have cases are governed as nouns.

8. Pronouns which have no cases are construed as adjectives.

9. The Pronoun *it* sometimes stands in apposition with *other* nominatives, as *it is I, it is they*.

10. Possessive Pronouns agree in *genus* with the possessor; that is, *my* relates to *I, thy* to *thou, his* to *he, ours* to *we, &c.*

11. The Pronoun *who* is called personal (in a peculiar sense), and *which* impersonal. The former has for its antecedent human and superior beings, the latter inferior animals, vegetables, minerals, and the names of qualities and unknown substances. Yet *which* is sometimes used personally, as *which of the men? Our Father which art in heaven*.

12. The Relative *that* is equivalent to *who* or *which*. Its peculiar use is after a compound antecedent, consisting of *persons* and *things*, after the interrogative *who* or *which*; after the demonstrative *same*, and after an adjective in the superlative degree. It is also used to prevent the too frequent repetition of *who* or *which*. The relative *that* is not often employed as the regimen of a preposition.

13. The Relative agrees with its antecedent, and the interrogative with its consequent, in number and person. Of two antecedents the relative agrees with the more emphatic. Of a compound antecedent the number and person are estimated the same way as of a compound nominative to a verb. *Whoever, whosoever*, and other compound relatives, sometimes supply the place of both antecedent and relative.

14. If no nominative come between the relative and the verb, the relative shall be the nominative to the verb.

15. But if a nominative come between the relative and the verb, the relative is governed, as a noun in the possessive or objective case by a noun, verb, or preposition, belonging to the same member or clause of the sentence.

16. The Demonstratives *that* and *this, those* and *these*, are sometimes equivalent to *the former* and *the latter*.

## CONSTRUCTION OF PRONOUNS.

## EXAMPLES.

*Improper.*

1. The sufferers are we.  
Whose reputation is blasted in  
the eyes of his Friends, he is  
undone.
2. \_\_\_\_\_  
3. He loved learning more than play,  
in which he so much excelled.
4. Those are the men whom I told  
you of.  
Those who sow in tears may reap  
in joy.
5. & 6. Says I.  
Thou's taller.  
Them are not what I want.
7. & 15. Let them and I settle that  
affair.  
You are older than him.  
Whom do men say that I am?  
Who should I meet but my old  
friend?  
Who does this belong to?
8. \_\_\_\_\_
9. Who goes there? It is me.  
Who broke these glasses? It was  
him.
10. Keeping thy tongue from speak-  
ing evil of your neighbour.  
Keep your tongue from speaking  
evil of thy neighbour.  
Each shall answer for them-  
selves.
11. The child, whom you see, has  
lost both his father and mother.
12. This is the largest oak which I  
have ever seen.  
I have heard the same story as  
you did.
13. Nathan said to David, thou art  
the man that judges.  
Nathan said to David, thou art  
the man who didst this evil.  
The friends and amusements  
which he chose, did not add to  
his virtue.
14. If the Lord forsake us, whom is  
there can make us stand?

*Proper.*

- We are the sufferers.  
He, whose reputation is blasted in the  
eyes of his Friends, is undone.
- Whose book is that? Mine.  
He loved learning, in which he so  
much excelled, more than play.  
Those persons are the men whom I  
told you of.  
They who sow in tears may reap in  
joy.  
This is the Lord's doing.  
Say I.  
You are taller.  
These are not what I want.  
Let them and me settle that affair.
- You are older than he.  
Who do men say that I am?  
Whom should I meet but my old  
friend:  
To whom does this belong?  
I have other proofs besides these.  
Who goes there? It is I.  
Who broke these glasses: It was he.
- Keep thy tongue from speaking evil  
of thy neighbour.  
Keep your tongue from speaking evil  
of your neighbour.  
Each shall answer for himself.
- He has done his duty, let them do theirs.*  
The child, which you see, has lost  
both its father and mother.  
This is the largest oak that I have  
ever seen.  
I have heard the same story that you  
did.  
Nathan said to David, thou that  
judgest, art the man.  
Nathan said to David, thou art the  
man who did this evil.  
The friends and amusements that he  
chose, did not add to his virtue.
- If the Lord forsake us, who is there  
that can make us stand?

## CONSTRUCTION OF ADJECTIVES.

## RULES.

1. Every adjective qualifies or belongs to a noun, which is always near, and often follows it; but as all English adjectives are indeclinable, they cannot be said to agree in gender, number, and case, with the nouns to which they belong. The way to find out the substantive to an adjective is to ask the question *who* or *what*.

2. Some definitives and adjectives are joined only to nouns of the singular number, as *a, an, one, this, that, each, every, either, neither, enough, much, infinite, universal*; others are joined only to nouns plural, as *two, three, four, &c. these, those, all, both, enow, many, more, few, several*.

But to this rule there are exceptions, as *a few, a thousand, many a time, all flesh is grass, more discord*.

3. Two or more adjectives of the same degree of comparison may qualify one noun; and two or more nouns of the same number may be qualified by one adjective.

4. Adjectives signifying dimension, price, or duration, govern nouns of like signification in the objective case.

5. A good many adjectives are followed by appropriate prepositions, as *of, to, for, with, from, by in*.

Verbal adjectives, and such as signify an affection of the mind, are commonly followed by *of*. Partitives, comparatives, superlatives, numerals, and adjectives of plenty and want, are also often followed by *of*.

Adjectives denoting expediency, likeness, or the contrary, are followed by *to* or *for*. But *to* is often understood.

Adjectives signifying difference, freedom, distance, and the like, are followed for the most part by *from*.

6. The comparative degree, which implies the comparison of two objects, may be followed by the prepositions *of* or *by*, or the conjunction *than*, as *he is a year older than you, and is taller by an inch*.

7. The superlative degree, which implies the comparison of three or more objects, may be followed by the prepositions *of, amongst, or in*, or by the relative *that*, as *Socrates was the wisest of the philosophers in Athens that the history of Greece makes us acquainted with*.

8. Double comparisons are improper, as *more wiser, most wisest*. Yet we meet with the phrase *Most Highest*, meaning the Almighty, which some have deemed a peculiar elegance in the English language, but which others would set aside as contrary to rule.

9. Such adjectives as *true, cloudless, infinite, terrestrial, &c.* do not admit of degrees of comparison.

10. Besides the three grammatical degrees of comparison, there may be an infinitude of others, as by adding the termination *ish*, or by the addition of such particles as *rather, so, somewhat, too*; in which however it is to be noted that *such* is sometimes improperly used for that comparative *so*, and that the use of *somewhat* in comparison is deemed inelegant.

11. By means of articles and prepositions, adjectives may be used substantively or adverbially, as *the hand of the diligent maketh rich, in general, in short*.

12. Adjectives qualify nouns only. We ought not therefore to say *extreme rich, every now and then*, but *extremely rich, repeatedly, or at short intervals*.



## CONSTRUCTION OF ADJECTIVES.

## EXAMPLES.

*Improper.**Proper.*

- |   |   |
|---|---|
| 1. I have got a new pair of boots which pinch exceedingly.                        | I have got a pair of new boots which pinch severely.                              |
| She has found her new pair of bracelets that was missing.                         | She has found her pair of new bracelets that were missing.                        |
| 2. These kind of pursuits will ruin you.  | This kind of pursuits will ruin you.  |
| Those sort of dealings are unjust.  | That sort of dealings is unjust.  |
| We have been idle this two hours.   | We have been idle these two hours.  |
| 3. It is cold and very wet.   | It is very cold and wet.  |
| The sea breeze is salutary and most pleasant.                                     | The sea breeze is salutary and pleasant.  |
| This commodious house and grounds.  | This commodious house and these pleasant grounds.                                 |
| His exemplary virtue and talents  | His exemplary virtue and great talents.   |
| 4. —————  | This horse is 15 hands high, 6 years old, and he is worth 70 guineas.             |
| 5. Free of pain.  | Free from pain.   |
| Labouring with sickness and want.   | Labouring under sickness and want.  |
| Whoso is angry at his brother.  | Whoso is angry with his brother.  |
| Impatient to restraint.   | Impatient of restraint.   |
| 6. & 7. David was younger than his brothers.                                      | David was younger than any of his brothers.                                       |
| The summer half year is the longest by eight days.                                | The summer half year is the longer by eight days.                                 |
| The tallest of the twins is John.   | The taller of the twins is John.  |
| More snow and rain falls in February than in the other months of the year.        | More snow and rain fall in February, than in any of the other months of the year. |
| 8. The moon is a lesser body than the sun.  | The moon is a less body than the sun.   |
| The elephant is the most greatest of quadrupeds, and the mouse is the very least. | The elephant is the greatest of quadrupeds, and the mouse is the least.           |
| Walking is a more healthier exercise than riding.                                 | Walking is a more healthy exercise than riding.                                   |
| 9. He was the chiefest speaker.   | He was the chief speaker.   |
| He set a most perfect example.  | He set a perfect example.   |
| The idea of eternity is too infinite for our conception.                          | The idea of eternity is too great for our conception.                             |
| 10. You are always in such a hurry.   | You are always in so great a hurry.   |
| That is somewhat odd.   | That is rather strange.   |
| It is too true.   | It is a melancholy truth.   |
| The decanter is too full.   | The decanter is almost full.  |
| 12. They are a new married couple.  | They are a newly married couple.  |
| Live agreeable to reason.   | Live agreeably to reason.   |
| He could easier oppose one than two.  | He could more easily oppose one than two.   |



## CONSTRUCTION OF VERBS.

## RULES.

1. Every finite verb agrees with its own nominative in number and person. By apposition, we may say *it is I, it is thou, it is we, &c.* The imperative mood generally has the nominatives *thou*, and *ye* or *you*, elliptical.

2. Every nominative (unless it be in apposition, or connected by means of a conjunction with another nominative, or unless it be in the case absolute, or follow an interjection,) should have its own verb expressed or legitimately understood, and every verb should have its own nominative.

3. An Infinitive mood, a phrase, or a clause of a sentence, may be the subject of discourse, or nominative to a verb in the third person singular.

4. Nouns of multitude are construed as singular, if the whole without division or separation be spoken of; otherwise, they are accounted plural.

5. A series of nominatives may belong to a common verb, and series of verbs to a common nominative. If the nominatives be of different persons or of different numbers, the second person or singular number is placed first, and the first person or plural number is placed last. It is always safe to place the verb after the first nominative and to make it agree with the same, leaving it understood, or else repeating it to the other nominatives. But if the verb be placed after the last nominative, it should agree in person with the most worthy, and in number with the nominative, which is plural.

6. Two or more nominatives singular, connected by a copulative conjunction, are equivalent to a plural nominative; but if they be connected by a disjunctive conjunction, a verb singular is required.

7. A verb agrees with the more emphatic of two nominatives in apposition.

8. The Infinitive *to be* has the same case after that it has before it.

9. The subjunctive mood is preceded or governed by conjunctions implying doubt, purpose, contingency, or supposition, as, *whether, that, if, although.*

10. The Infinitive mood is governed by verbs, participles, adjectives, and sometimes by nouns. It is never governed by prepositions. The sign *to* is omitted after *must, bid, dare, let, make, need, behold, observe, see, hear, feel.*

11. The tenses of verbs should be arranged according to their nature and to the just order of time. The present of the Infinitive is of the same time as its governing verb. The perfect of the Infinitive exceeds the time of its governing verb.

12. Universal and immutable truths are always expressed in the present tense.

13. Do not confound the uses of *had* and *would*, *shall* and *will*, *may* and *can*, *should* and *would*, *might* and *could*.

14. Active and compound active verbs, also passive verbs of asking, teaching, offering, promising, telling, and the like, govern the objective case.

15. Some neuter verbs govern nouns of like signification in the objective case.

16. Many verbs are followed by peculiar or appropriate prepositions.

## CONSTRUCTION OF VERBS.

## EXAMPLES.

*Improper.*

1. You was late.  
Thou's a stranger.  
Says I.  
The ladies is come.  
He is one of those men that was taken up at the fair.
2. Newton, though he had great genius, yet he had great modesty.  
The book which you lent me, and is so instructive, I return.  
These we have extracted, and are proofs sufficient.
6. Wisdom and virtue is a better inheritance than gold and silver.  
War, pestilence, and famine, visits the earth for the sins of men.  
Neither good nor evil come of themselves.  
Wisdom and not opulence were his pursuit.
7. Thou, John Thomas, affirms this?  
I am the Lord, who creates light, and forms darkness.
8. It cannot be them.  
I believe it to have been they.
9. He doubts whether it is true.  
If I was asked.
10. He need not to be afraid.  
Make the people to sit down.  
I comes for to know.
11. I expected to have found him better.  
I intended to have done it to day.  
The Lord has given, and the Lord has taken away.
12. He always maintained that honesty was the best policy.
13. Had you rather not?  
You had better follow his advice.
- Will you go to the play?  
I will stay at home.  
We would suppose the contrary.
16. When you arrive at Lisbon.  
He did not profit of this opportunity.  
Whoso is angry at his brother.

*Proper.*

- You were late.  
Thou art a stranger.  
Say I.  
The ladies are come.  
He is one of those men that were taken up at the fair.
- Newton, though he had great genius, yet had great modesty.
- The book which you lent me, and which is so instructive, I return.  
These we have extracted, and they are proofs sufficient.
- Wisdom and virtue are a better inheritance than gold and silver.
- War, pestilence, and famine, visit the earth for the sins of men.
- Neither good nor evil cometh of itself.
- Wisdom and not opulence was his pursuit.
- Thou, John Thomas, affirmest this?  
I am the Lord, who create light, and form darkness.
- It cannot be they.  
I believe it to have been them.
- He doubts whether it be true.  
If I were asked.
- He needs not be afraid.  
Make the people sit down.  
I come to know.
- I expected to find him better.
- I intended to do it to day.  
The Lord gave and the Lord has taken away.
- He always maintained that honesty is the best policy.
- Would you rather not?  
You would do better to follow his advice.
- Shall you go to the play?  
I shall stay at home.  
We should suppose the contrary.
- When you arrive at Lisbon.  
He did not profit by this opportunity.
- Whoso is angry with his brother.

## CONSTRUCTION OF PARTICIPLES.

## RULES.

1. Participles ending in *ing*, *ed*, or otherwise, being joined to the auxiliary verb *to be*, form active, passive, or neuter verbs.

2. Participles in *ing* are used four different ways; 1st, as Participles strictly so called; 2dly, as Gerunds, or verbal nouns implying time. In either of these cases, the regimen of the verb is retained. 3dly, as Adjectives; 4thly, as Nouns. The construction of the participle is therefore various.

3. The Participle in *ing* is commonly accounted a noun, when it is preceded by an article, or by any word that precludes the use of the article, as a noun in the possessive case, or a possessive pronoun, going before it.

4. Participles govern the case of their own verbs. Active Participles govern the objective case. Passive Participles of asking, teaching, offering, promising, telling, and the like, also require the objective.

5. Participles passive are commonly followed by the preposition *by*.

6. The perfect participle and the imperfect of the indicative, are alike in most verbs; but when they differ, their uses are not to be confounded. With the auxiliary *have*, the perfect participle is to be used.

7. A series of auxiliaries may be followed by a common participle, or a single auxiliary may be followed by a series of participles. In either case, the word expressed and the words understood should be suitable to each other.

8. The auxiliary is always placed before the participle in the compound tenses of verbs.

9. The participle is commonly placed after the adverb.

10. The participle is placed between the noun which it qualifies, and the noun which it governs.

11. We seldom or never find active and passive, or present and past, participles of different verbs, coupled together by conjunctions.

12. A substantive with a participle, whose case depends on no other word, is put in the nominative absolute.

13. The Gerund in *ing* is often made Absolute, in the same manner, and to the same sense, as the Infinitive Mood; as, "This generally *speaking*, is the consequence."



## CONSTRUCTION OF PARTICIPLES.

## EXAMPLES.

*Improper.**Proper.*

- |  |   |
|--|---|
| 3. By the observing these rules.   | By the observing of these rules, <i>or</i><br>by observing these rules, <i>or</i> by ob-<br>serving of these rules.   |
| By a patient hearing your ad-<br>versary's reply.  | By a patient hearing of, <i>or</i> by pa-<br>tiently hearing, your adversary's<br>reply.  |
| * At Paul's teaching the Gentiles,<br>the Jews were offended.                            | At Paul teaching the Gentiles, <i>or</i> at<br>Paul's teaching of the Gentiles,<br><i>or</i> because Paul taught the Gen-<br>tiles, the Jews were offended. |
| 4. Having premised with these cir-<br>cumstances.  | Having premised these circumstan-<br>ces.   |
| Extending to thirty miles.   | Extending thirty miles.   |
| Finding fault with every thing.  | Finding fault at every thing.   |
| Labouring with distress.   | Labouring under distress.   |
| 5. Beloved of his acquaintance.  | Beloved by his acquaintance.  |
| Hated of all.  | Hated by all.   |
| 6. I have wrote a Letter.  | I have written a Letter.  |
| He was chose President.  | He was chosen President.  |
| You have shook.  | You have shaken.  |
| The sun has rose.  | The sun has risen.  |
| We have drank, eat.  | We have drunk, eaten.   |
| We drunk.  | We drank.   |
| They run yesterday.  | They ran yesterday.   |
| They had went before sunrise.  | They had gone before sunrise.   |
| 7. Such treachery ever has and will<br>be reprobated.                                    | Such treachery ever has been, and<br>will be reprobated.  |
| This dedication may serve for<br>almost any book that has, is,<br>or shall be published. | This dedication may serve for almost<br>any book that has been, is, or shall<br>be published.   |
| This part of knowledge has been<br>growing, and will continue to<br>do so.               | This part of knowledge has been<br>growing, and will continue to<br>grow.   |
| 9. The expedition was planned<br>wisely.   | The expedition was wisely planned.  |
| 10. A man time serving.  | A time serving man.   |
| An opinion by experience con-<br>firmed.   | An opinion confirmed by experience.   |
| 12. Whom being dead, all competi-<br>tion ceased.  | Who being dead, all competition<br>ceased.  |
| Him excepted, we all agree.  | He excepted, we all agree.  |
| Them having escaped, others<br>took courage.   | They having escaped, others took<br>courage.  |

\* Verbal Nouns in *ing* do sometimes govern the objective case, but the construction is rare, and rather inelegant.



## CONSTRUCTION OF ADVERBS.

## RULES.

1. Adverbs are joined to verbs, participles, adjectives, and other adverbs. They are also sometimes joined to nouns taken in the sense of adjectives. Adverbs should not be construed as nouns or adjectives, nor should adjectives be construed as adverbs, except in a few idioms, as *before now, until then, exceeding or exceedingly great, he strikes hard, it rains fast, you speak too loud, the pulse beats quick, he fights shy, it tastes good*.
2. Some words, which are accounted prepositions when they govern a case, are used as adverbs when they do not govern a case, as *above, beneath, before, after, &c.*
3. Some words which are accounted conjunctions when they connect sentences, are used as adverbs, when they denote circumstances, as *accordingly, consequently, so, then, therefore, when, &c.*
4. The adverbs *so* and *as* are sometimes used pronominally for *such* or *that*, but these pronouns are never used adverbially instead of *so* or *as*.
5. These adverbs *from whence, from hence, from thence*, are commonly and elegantly abbreviated into *whence, hence, thence*.
6. These adverbs *wherewithal, wherefore, whereas, whereof, wherein, wherewith, whereby, hereby, thereby*, and the like, excepting *therefore*, are but little used.
7. *Somewhat, somehow, anyhow*, may be used as adverbs or nouns. They seem to be rather adverbs. Their use is not much approved of.
8. *There* at the beginning of a sentence is commonly nothing but a mere expletive, serving to throw the nominative behind the verb, and, by so doing, to excite attention.
9. An adjective preceded by a preposition without a substantive, is commonly accounted an adverb, or adverbial phrase.
10. Adverbs of motion are joined to verbs of motion, and adverbs of rest to verbs of rest.
11. Two negatives destroy each other, or convey an indirect affirmation. The phrase *and not then neither* is an exception.  
The promiscuous use of *ever* and *never* is improper.
12. Adverbs and adverbial phrases are sometimes construed absolutely, or are put in the state absolute.
13. Adverbs have most force at the beginning or end of a sentence, and most precision in the middle. They should stand in the place which the sense directs, or as near as possible to the words whose signification they limit. They are usually set after the simple tenses of verbs, after the first auxiliary in the compound tenses, and before nouns, adjectives, and participles. They should not separate a verb and its regimen. *Enough* follows the adjective. We are sometimes apt to place the adverbs *not* and *only* too forward in a sentence. The position of the adverb *only* is commonly different from that of the adjective *only*. Adverbs not constituting a phrase should be separated.

## CONSTRUCTION OF ADVERBS.

## EXAMPLES.

*Improper.**Proper.*

- |  |   |
|--|---|
| 1. He acts conformable, or agreeable to orders.                                    | He acts conformably or agreeably to orders.   |
| She thinks mean of the rest.   | She thinks meanly of the rest.  |
| Miserable poor.  | Miserably poor.   |
| Bitter cold.   | Bitterly cold.  |
| Indifferent well, extreme bad.   | Indifferently well, extremely bad.  |
| Excessive good, excellent well.  | Excessively good, excellently well.   |
| Extreme dear, monstrous lucky.   | Extremely dear, monstrously lucky.  |
| He spoke bolder than at first.   | He spoke more boldly than at first.   |
| The day was spent very comfortable.  | The day was spent very comfortably.   |
| The above advice.  | The advice given above.   |
| The then ministry.   | The ministry of that time.  |
| Thine often infirmities.   | Thy frequent infirmities.   |
| This takes soonest and deepest root.   | This soonest takes root and most deeply.  |
| The parcel arrived safely.   | The parcel arrived safe.  |
| The manner of it was thus.   | The manner of it was this.  |
| Whether present or no.   | Whether present or not.   |
| 4. He has such red eyes.   | He has eyes so red.   |
| You have made such a short visit.  | You have made so short a visit.   |
| 5. From whence does this spring.   | Whence does this spring.  |
| From thence arise doubts.  | Thence arise doubts.  |
| 6. He has nothing wherewithal to procure food or clothing.                         | He has not the means of procuring either food or cloaths.                           |
| 10. Come here, go there.   | Come hither, go thither.  |
| Where are you going?   | Whither are you going?  |
| 11. I cannot by no means consent.  | I can by no means consent.  |
| I never consented, nor do not now.   | I never did consent, and do not now.  |
| Neither did Cicero, no more than Plato, ever mention the resurrection of the body. | Neither did Cicero, any more than Plato, ever mention the resurrection of the body. |
| Charm he never so wisely.  | Charm he ever so wisely.  |
| Should you promise never so much.  | Should you promise ever so much.  |
| I seldom or ever see him now.  | I seldom or never see him now.  |
| This clock is seldom or ever right.  | This clock is seldom or never right.  |
| 13. Renounce for ever your wicked associates.                                      | Renounce your wicked associates for ever.   |
| Vice creeps on always by degrees.  | Vice always creeps on by degrees.   |
| They were struck forcibly.   | They were forcibly struck.  |
| His mind was chearful always.  | His mind was always chearful.   |
| These rules have carefully been transcribed.                                       | These rules have been carefully transcribed.  |
| I have only learned Latin two years.   | I have been learning Latin two years only.  |
| This book only wants the title page.   | Only this book wants the title page.  |
| We only discharge our duty.  | This book wants the title page only.  |
| Theism can only be opposed to Polytheism, or Atheism.                              | We discharge only our duty.   |
|  | Theism can be opposed only to Polytheism, or to Atheism, or to Christianity.        |

## CONSTRUCTION OF PREPOSITIONS.

## RULES.

1. Prepositions are set before nouns and pronouns, and govern the objective case.

The relatives *who* and *which* used formerly to be placed at the beginning, and the governing preposition at the end of a clause. This commendable practice is now disused, unless *whom* or *which* be elliptical, or unless the relative *that* be used.

2. Prepositions are sometimes joined to adverbs, as *before now*, *until then*, *wherein*.

3. Inseparable prepositions, or such as belong to compound active verbs, have no regimen of themselves. Many verbs are followed by appropriate prepositions.

4. Derivatives are often followed by those prepositions which accompanied their primitives; but this is not always the case, as in *averse to*, *according to*, *an exception to*.

5. Every preposition must have an object expressed or understood. If there be but one preposition, its object must be expressed.

Some prepositions are accounted adverbs, and others conjunctions, when they have no object, but either denote circumstances, or connect sentences, as *above*, *before*, *beneath*, *after*, &c. *Against*, *for*, *till*, *with*, &c. The plural construction that may arise from considering *with* as a conjunction, ought to be avoided.

6. Prepositions and their regimen ought not to be separated, unless by an intervening article or adjective, pointing out or qualifying the regimen.

7. Prepositions, whether used adverbially or not, ought not to be construed as adjectives. It is therefore wrong to say *an afterclap*, *an afterthought*, *the above advice*, *the Under Musters*, *the Under Sheriff*.

8. These participles *according to*, *during*, *concerning*, *respecting*, *touching*, and the imperative *except*, are commonly accounted prepositions.

9. *Without*, *but*, and *than*, were anciently both prepositions and conjunctions. *Without* is now a preposition only, *but* a conjunction, and *than* a conjunction, except in the phrase *than whom*, where it continues a preposition.

10. *Between* and *betwixt* denote the relation of one object to two others.

11. *Among* and *amongst* denote the relation of one object to more than two others.

12. *Of* is used after adjectives signifying fulness or want, partitives, comparatives, and superlatives, and after verbs of accusing and acquitting. The possessive case may be changed into the objective with *of* before it, but the converse does not always hold good.

13. *To* and *for* follow adjectives of expediency or similitude, and verbs of giving, declaring, promising, and the like.

14. *From* is frequently used after adjectives or verbs denoting freedom, distance, difference, withdrawing, and the like.

15. *With* is often used after verbs signifying to compare, agree, or mix.

16. *By* generally follows passive verbs, and its regimen is the agent.

17. The prepositions *to*, *for*, *from*, *in*, *on*, are often elliptical.



## CONSTRUCTION OF PREPOSITIONS.

## EXAMPLES.

*Improper.**Proper.*

1. Who do you speak to?  
It was told only to he and I.  
It rests not with she but they.
3. I will wait of you to-morrow.  
He is resolved of going.  
He knows nothing on it.  
More than we thought for.  
I was thinking on that.  
He changes to the better.  
If vice should prevail upon virtue.  
I am disappointed in the hope.  
We are disappointed of the play,  
(*we saw.*)
4. Depending of his relations.  
In compliance of your request.  
Agreeable with these orders.
5. The master with his servant were lost.
6. The workmanship was of, as I have been told, the finest description.  
The progress was slow of this invention.  
Before the discovery was made of America.  
Fit either for riding or drawing.
9. Without you see miracles, you will not believe.  
He is older than me.  
All attended but him.
10. There has been a battle between the French, Russians, and Austrians.
11. They quarrel amongst one another.  
They have hid themselves amongst the grass.  
Among a nation so civilized.
12. Accused for robbing.  
First among many.  
There is no need for that.
13. Averse from study.
14. Free of all blame.  
This is different to what he told me.  
To dissent with.
15. 16. He was slain with the hand by a sword.

- Whom do you speak to?  
It was told only to him and me.  
It rests not with her but them.  
I will wait on you to-morrow.  
He is resolved on going.  
He knows nothing of it.  
More than we thought of.  
I was thinking of that.  
He changes for the better.  
If vice should prevail over virtue.  
I am disappointed of the hope.  
We are disappointed in the play.
- Depending on his relations.  
In compliance with your request.  
Agreeable to these orders.  
The master and his servant were lost.  
The workmanship, as I have been told, was of the finest description.  
The progress of this invention was slow.  
Before the discovery of America was made.  
Fit for either riding or drawing.  
Unless you see miracles, you will not believe.  
He is older than I.  
All but he attended.  
There has been a battle between the French on one side, and the Russians and Austrians on the other.  
They quarrel amongst themselves.  
They have hid themselves under or in the grass.  
In a nation so civilized.  
Accused of robbing.  
First of many.  
There is no need of that.  
Averse to study.  
Free from all blame.  
This is different from what he told me.  
To dissent from.  
He was slain by the hand with a sword.



## CONSTRUCTION OF CONJUNCTIONS.

## RULES.

1. Conjunctions connect sentences and couple like moods of verbs and cases of nouns. The conjunction *and*, which has some affinity with the preposition *with*, sometimes connects words, as *a man of wisdom and* (or with) *virtue is a perfect character*, *two and* (or with) *two are four*: *he and I were schoolfellows*, is of the same import as *he and I were fellows at school*, or *he and I were at school together* \*

2. The connected members of a compound sentence, should generally resemble each other in construction, especially where an ellipsis takes place. The nominative to the verb should be repeated on every change of tense, or when the sentence passes from affirmation to negation, or the contrary.

3. Conjunctions that imply doubt, contingency, supposition, or purpose, are commonly followed, (as the sense requires,) by the subjunctive mood of either the first or second form. These conjunctions are *whether*, *but*, *perhaps*, *though*, *unless*, *if*, *that*, &c.

4. Several conjunctions have appropriate correlatives, which ought not to be confounded or misapplied. These correlatives are found to be either pronouns, adverbs, or conjunctions. They are sometimes elliptical.

Correlatives.	Conjunctions.
Same, such.	<i>As</i> .
Same.	<i>That</i> (Rel. Pron.)
<i>As</i> .	<i>As</i> , <i>so</i> .
<i>So</i> .	<i>As</i> , <i>that</i> .
<i>Both</i> .	<i>And</i> .
<i>Whether</i> , <i>either</i> , poetically or.	<i>Or</i> .
<i>Not</i> , <i>never</i> , <i>neither</i> , poetically nor.	<i>Nor</i> .
<i>Other</i> .	<i>Than</i> .
<i>Rather</i> , <i>more</i> , or any comparative	<i>Than</i> , <i>as</i> , <i>because</i> .
<i>Though</i> , <i>although</i> .	<i>Yet</i> , <i>nevertheless</i> .

*As*, preceding an adjective in the positive degree, requires another *as* to precede the following member of the sentence. When *as* is preceded by *same* or *such*, it stands in the place of the relative *that*.

The correlatives *both*, *either*, *neither*, *whether*, may stand before two or more connected words or phrases, as *neither profit, nor honour, nor pleasure should ever seduce us from the path of rectitude*.

*Than* is appropriately used after the comparative degree, and after *other*. Its use after any thing else is improper.

5. Some conjunctions serve occasionally as adverbs, as *accordingly*, *consequently*, *therefore*, *as*, *so*, *then*, *otherwise*, *since*, &c.

6. Some words are used indifferently as conjunctions or prepositions, as *against*, *for*, *till*, *until*, *with*, &c. To this class *but*, *than*, and *without*, formerly belonged, but the two former are now conjunctions, and *without* is a preposition. The old construction, however, is still retained in one phrase, *than whom*.

7. The conjunctions *and*, *or*, *nor*, *if*, *that*, *as*, *yet* are often elliptical.

\* Is it not as likely that *and* is a derivative of *wand*, or *band*, and *with* of *withe*, as that *and* is derived from *anad* to add, and *with* of *wyrthan* to be, or of *withan* to join?

## CONSTRUCTION OF CONJUNCTIONS.

## EXAMPLES.

*Improper.*

1. You and us will follow.  
She and him are very happy together.  
Her brother and her went.  
He invited John and I.  
If he prefer virtue and pursues it.  
If thou bring thy gift to the altar and there rememberest.
2. Men fearing God, and who hate covetousness.  
The parliament met and is prorogued.  
We are often fretting about imaginary evils, and overlook real blessings.  
He may live, but will never be strong.  
He is not rich but respectable.  
One is as learned, or more so than the other.  
False friendship lasts as long, and no longer than prosperity lasts.  
By such as them.  
By so worthy a man as him.
3. If we are rightly informed.  
Though he promises ever so fairly.  
See that he does it.
4. He behaved with that gallantry as was expected.  
In the order as they lie.  
Such cries that pierced the heart.  
None was so blind who did not perceive.  
He is not as clever as his brother.  
He should have been here as to-day.  
This I am the rather inclined to do, that it will serve.  
It is no more but his due.  
No sooner was the cry of the infant heard but the old gentleman rushed into the room.  
Scarcely had the spirit of laws made its appearance than it was attacked.  
This donation was the more acceptable, that it was given without solicitation.
6. You suppose him younger than me.  
You suppose him younger than I.

*Proper.*

- You and we will follow.  
She and he are very happy together.  
Her brother and she went.  
He invited John and me.  
If he prefer virtue, and pursue it.  
If thou bring thy gift to the altar, and there remember.  
Men fearing God, and hating covetousness.  
The parliament met, and was prorogued.  
We often fret about imaginary evils, and overlook real blessings.  
He may live, but he will never be strong.  
He is not rich, but he is respectable.  
One is as learned as the other, or more so.  
False friendship lasts as long as prosperity lasts, and no longer.  
By such as they (*are*).  
By so worthy a man as he (*is*).  
If we be rightly informed.  
Though he promise ever so fairly.  
See that he do it.  
He behaved with that gallantry which was expected.  
In the order in which, *or* in order as, they lie.  
Such cries as pierced the heart.  
None was so blind as not to perceive.  
He is not so clever as his brother.  
He should have been here to-day.  
This I am the rather inclined to do, as it will serve.  
It is no more than his due.  
No sooner was the cry of the infant heard than the old gentleman rushed into the room.  
Scarcely had the spirit of laws made its appearance, when it was attacked.  
This donation was the more acceptable, as it was given without solicitation.  
You suppose him younger than I (*do*).  
You suppose him younger than (*you do*) me.

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 CONSTRUCTION OF INTERJECTIONS.

## RULES.

1. Most interjections are construed as in the state absolute, as *Alas!* *Heigh ho!* *Hist!* *Fie!*

2. Those interjections which take a case after them, are generally followed by the nominative, and if this nominative be a common or proper name, it is construed as of the second person, as *O death, where is thy sting!*

3. The interjections *O!* *Oh!* and *Ah!* are followed by the objective case of the first person in the singular; but in the plural by the nominative, as *Ah me!* *O unhappy we!*

4. In some interjective phrases, the preposition *to* is understood before the objective, as *O well is (to) thee!* *Woe is (to) me!*

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 EXAMPLES.

<i>Improper.</i>	<i>Proper.</i>
2. O wretched thee!	O wretched thou!
O miserable man, what will become of him!	O miserable man, what will become of thee!
O self, how blind it is!	O self, how blind thou art!
3. Ah unhappy I!	Ah unhappy me!
Ah helpless us!	Ah helpless we!
4. Woe is he!	Woe is him!
Well is thou!	Well is thee!

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*Note.*—It has been asserted by some, that Interjections do not constitute any part of language; that although they may be found in dramatic compositions and romances, they are never to be met with in works of a graver and more scientific kind, as of law, philosophy, or mathematics. But it is to be remarked that Interjections are to be met with in the Bible, in history, and in epic poetry, and in the mouths of the noble and of the learned, as well as in those of the vulgar and illiterate.



## REMARKS ON THE STYLE OF PROSE COMPOSITIONS.

STYLE denotes the quality of a literary composition as to the strength, elegance, and proportion of its parts. In prose compositions the style may be divided into historical, philosophical, rhetorical, and common, each sort being suited to its own peculiar objects; and having its own peculiar properties or laws. And it may be observed universally that eloquence is founded on method, that is on comprehensive views, and a regular arrangement of the several parts.

1. The historical style should be clear, simple, harmonious, and elegant; candid and impartial; neither too brief nor too diffuse; free from affected ornaments, and from affectations of wit and satire. Annals, memoirs, and travels, are a subordinate kind of history, of which it is sufficient if they record things with perspicuity and truth. Epitaphs and public inscriptions are amongst the shortest species of history. They should contain nothing but what is strictly true, and the words should be few and plain. Romance imitates history in respect of style, although in respect to the fable it belongs to poetry.

2. The philosophical style belongs to mathematical, physical, and moral subjects.—In the mathematical style the utmost perspicuity and accuracy are necessary. The arrangement of propositions and arguments must be such as cannot be altered but for the worse; and all tropes, figures, and other ornaments are prohibited.—Physics, or the philosophy of bodies, so far as it is connected with geometry, ought also to be treated in the plainest words; but those physical inquiries which are not strictly mathematical, may admit ornaments of language, and should be made as entertaining as possible. Perspicuity however and exact method should never be hurt for the sake of elegance. In moral disquisitions, founded on the careful observation of the human mind, and relating to human feelings, passions, and sentiments, the phenomena of the mind should be illustrated by frequent references to history and common life, in order to fix the attention and create a due interest in the discourse, and to render the doctrines more intelligible. The various senses in which abstract terms have been used should be unfolded, and the particular sense explained in which an abstract term is used at any particular time; as sophistry owes its origin to ill defined terms, and ambiguous expressions.

3. The rhetorical style is that which is suited to popular essays, to orations, and sermons.—The popular essay has



flourished more in England than in any other country. It embraces topics that are moral, critical, or amusing. The style should be plain but elegant. As the essay is but a short composition, its matter should be close and dense.—Orations are either senatorial, judicial, or popular. Many requisites of knowledge, skill, prudence, extensive learning, and practice in public speaking are necessary to form an accomplished orator. Demosthenes and Cicero have afforded the best models of oratory, and Cicero and Quintilian have treated fully on the art.—Many treatises have been written on pulpit oratory, which need not be here particularised, and more celebrated sermons may perhaps be found in English than in any other language.

4. The style of common prose is such as is suited to the written dialogue, to epistolary correspondence, and to common conversation, and should have all possible ease and elegance.—Epistolary correspondence ought in plainness and simplicity to resemble common conversation. It should be free from all impropriety and ambiguity, and from every thing that looks like elaborate study. Yet the letter ought to be methodical when it contains several heads of discourse. The length of the letter and its style will depend greatly on the nature of the business to which it relates, on the rank and condition of the correspondents, and on the degree of intimacy subsisting between them. A letter of business can hardly be too short, provided it be intelligible, and every thing mentioned in it that is expected. All forms and rules of good breeding should always be carefully maintained, according to the customs of well bred people.—Common conversation is the most simple kind of common prose. The style of common conversation ought to be perfectly plain and clear. Inelegant expressions, and barbarous and vulgar idioms are to be avoided. Hard words, strong figures, and studied sentences are also unseemly. To promote the happiness of those with whom we converse, to comply with their innocent humours, and not to give way to moroseness and ill nature, are principles both of politeness and virtue. But to obtrude on others our own business and concerns, or to force on their attention things painful to their memory and feelings, argues a want of judgment and an unfeeling heart. It is also indecent and unfair to seek to engross the whole conversation, or to shew signs of listlessness and contempt when any person is speaking.

Having briefly considered the four different kinds of style in prose compositions, we subjoin a few remarks on style in general.

A good style in any kind of composition, where correct language is required, should be grammatical and harmonious,

simple and perspicuous. The ability to make style grammatical and harmonious is the work of education, but it is the effect of judgment and discretion to make style simple and perspicuous. It is also true that genius and education, like science and art, may and do powerfully assist each other.

A grammatical style includes several properties, in like manner as grammar itself is divided into different parts. A grammatical style requires, in the first place, purity, that is that all the words be of sterling currency, that they be found in our best dictionaries, and warranted by the most respectable authorities. Hence we are to exclude all foreign words and idioms, all obsolete and new coined words, all provincial and other low terms. In the next place, a grammatical style requires that the words chosen to express our meaning should do so exactly without defect or superfluity, and without any misrepresentation. Propriety in the choice of words is the first step towards making language natural and easy. In the third place, a grammatical style requires a strict adherence to all the rules of grammar in respect of orthography, etymology, and syntax. All the words of a sentence should be so disposed that the reader or hearer may instantly perceive the meaning and connection. For this purpose relatives should be placed as near their antecedents as possible, and adverbs and all words that limit or ascertain the signification of other words should stand contiguous to the words to which they belong. Inexperienced writers are apt to crowd their sentences with too much meaning, and to extend them to too great a length. This they should study to avoid, by reducing complex sentences or propositions into others shorter and more simple, and always beginning with that which is easiest and most obvious or comprehensive, and going on gradually to what is more difficult, or less general.

A harmonious style is agreeable to the ear and easy to be articulated. Several of the rules of prosody are applicable to it. The cadences should be varied by making the intervals between the pauses sometimes longer and sometimes shorter; that is by an easy intermixture of long and short sentences, or long and short members of sentences when the sentences are of considerable length. The construction or order of the words should also be varied to suit the melody, so that accented and unaccented syllables may often succeed each other alternately, and that too many harsh consonants may not meet each other, nor too many vowels come together in the same place. For it generally happens that the same meaning may be expressed in several different ways, more or less agreeable to the ear. But when it appears that there is only one method of readily and properly expressing our thoughts, we must neither sacrifice sense to sound, nor yet strive with

any shew of art or labour to vary the sentence, as affectation and impropriety of style are much greater faults than harshness of sound.

By a simple style is meant a neat, easy, and natural method of explaining any subject fully and clearly. It excludes every thing that is affected, superfluous, indefinite, or obscure; but admits every grace, which, without encumbering a sentiment, does really enforce and embellish it. It assists the judgement of the hearer, and, by forming and strengthening the judgement, it assists the memory. It is manifestly inconsistent with verbosity as well as excessive brevity, as the judgement is perverted by laying either too much stress on insignificant topics, or too little on those of importance. It bears a great likeness to scientific arrangement formed secretly and unostentatiously, more especially to that kind of arrangement which is termed synthetical.

By a perspicuous style is meant a regular and orderly distribution of the parts of a discourse, so as not to harrass the attention, or cloud the understanding of the hearer. That which illustrates must be clearer in itself than that which is illustrated. The demonstration should be less obscure than the proposition to be demonstrated. Allusions to customs, sentiments, and maxims that are but little known, and quotations from ancient or foreign authors in a language not generally understood, as well as the use of words which have no reputable authority, are all hurtful to perspicuity. The term perspicuity has also been applied to the right ordering of the words of a simple sentence, and to the regular distribution of the parts of a compound sentence—but it would perhaps be better to restrict the meaning to one sense. As simplicity of style is a-kin to composition or synthesis, so perspicuity has an affinity to resolution or analysis.



## OF FIGURATIVE LANGUAGE.

TRUTH is the primary object of all speech and writing; yet there are certain allowable deviations from truth which have by the common consent of mankind in all ages obtained currency without being stigmatized as falsehoods. These have been denominated tropes and figures. The holy scriptures themselves abound with figurative language, and religious sects have sprung up and multiplied from uncertainties as to what texts were to be understood literally and what were to be taken as figures.

A Trope is the name of one thing implied emphatically to express the name of another thing. Tropes affect single words.

The primary Tropes are commonly reckoned four, Metaphor, Metonymy, Synecdoche, and Irony; and the secondary may be comprehended under the heads of Antonomasia, Koinonosis, Litotes, Catachresis, and Hyperbole.

I. A Metaphor (or Translation) is the name of one thing applied to another on account of a supposed *resemblance* between the two things. It is a similitude expressed in one word. It may be founded on several comparisons, as

1. On comparing the qualities of a man with those of a beast, as when we call a crafty man a *fox*, or a stupid man an *ass*.
2. On comparing a man with an inanimate thing, as when Homer calls Ajax the *bulwark* of the Greeks.
3. On comparing one inanimate thing with another, as when we say *clouds of dust*, *pillars of fire*.
4. On comparing inanimate things with things having life, as when Virgil calls a plentiful crop a *joyful harvest*.
5. On comparing mental with bodily qualities, as when we say a *solid judgement*, a *fiery temper*, &c.

II. Metonymy changes the names of things, by putting the adjunct or quality for the whole subject, the effect for the cause, the cause for the effect, the matter for the manner, or the form for the matter, thus,

1. The adjunct for the simple, as *clad in purple*, i. e. *purple garments*.
2. The effect for the cause, as *by the sweat of the brow*, i. e. *by labour*.
3. The cause for the effect, or the instrument or maker for the thing made, as I read *Cicero*, that is *the writings* of Cicero; I know his *hand*, meaning his *hand writing*.
4. The matter for the form, or rather for the form and matter united, as I have no *silver*, meaning *silver coin*.



5. The form for the matter, or thing signified for the sign, as when we say, pointing to a picture, that is *Apollo and the Muses*.

III. Synecdoche puts the name of the whole for that of a part, or the converse, thus,

1. The genus for the species, as *animal* instead of *man*.
2. The species for the genus, as he works for his *bread*, that is, for his *living*.
3. The name of the whole for that of one of its parts, as in epitaphs, *here lies such a man*, where the body only is meant.
4. The name of one of the parts for that of the whole, as *this town contains 1500 souls*, meaning persons.
5. Part of a system for the whole system, as *I see a sail*, meaning *a ship* at sea.
6. A whole system instead of one of its parts, as when ancient authors say *the whole world* instead of *the Roman Empire*.

IV. Irony conveys a meaning exactly opposite to what we express, which meaning is implied by the tone or manner of expression. Thus when with a peculiar look and accent we say, *he is a wise man indeed*, we ironically affirm *he is not wise*.

V. Antonomasia is a species of Synecdoche, which puts a common noun for a proper name, or the converse. Thus Aristotle calls Homer, *The Poet*; a great orator is sometimes called a *Demosthenes*, and a great warrior an *Alexander*.

VI. Koinonosis or Communication uses the plural instead of the singular number, as when an author assumes his hearers or readers into a discourse, as if they were writing or speaking along with him, and says *we* instead of *I*.

VII. Litotes, or Extenuation, is a species of Irony and Synecdoche, and expresses less than is meant. Thus it may be said, *I cannot commend you*, when the real meaning is *I greatly blame you*.

VIII. Euphemism disguises a disagreeable idea by an agreeable name, as when *death* is called *a falling asleep*. This is a sort of Metaphor, on account of the likeness of the two cases.

IX. Catachresis seems to confound the nature of things, as in the terms *a silver candlestick*, *a glass inkhorn*, *to feel a smell*, but this last is not truly English. When we call the young of beasts, their *sons and daughters*; or the instinctive economy of bees, their *government*; we use this trope. For in proper language, sons and daughters, and government, belong only to rational beings.

X. Hyperbole represents a thing as much greater or much less than it really is.

1. Auxesis, or Exaggeration, makes things greater than they really are, as when we call a tall man *a giant*.
2. Meiosis, or Diminution, makes things less than they really are, as when we say of a lean man, that he is *a mere shadow, or nothing but skin and bone*.



A Figure is a phrase, or a sentence, or even a continuation of sentences, used in a sense different from the original and proper sense, yet so as not to occasion obscurity, but on the contrary give force and animation to what is said. Figures therefore affect phrases and sentences, as Tropes do single words.

A few of the more important figures are as follows.

An Allegory is constituted by continuing a metaphor until it becomes a description, the description itself being carried on agreeably both to the literal and figurative sense of the words. Allegories are sometimes very short and sometimes they fill a volume or more.

Hyperbole is both a Figure and a Trope. The Trope becomes a figure when it is extended into a description. When an angry man exaggerates the injury he has just received, and the vengeance he is going to inflict, he employs this figure. A scornful man speaking of that which he despises adopts the diminishing hyperbole, which is also used by a brave man recounting the dangers he has undergone, and by every man of sense when obliged to speak of his own merit.

Prosopopeia or Personification supposes things and ideas to be active and sentient beings. Thus we say, *the sea rages, the storm threatens, the ground is thirsty, the hills and trees break forth into singing, the floods clap their hands, the sun rejoices to run his race, &c.* And thus too we speak of *frowning disdain, pale fear, blushing shame, meek eyed contentment, blind fortune*, and of *virtue receiving her own reward*. Time is personified into an old man with an hour glass and a scythe, and *death* is represented under the appearance of a walking skeleton with a dart in its hand, and thus a variety of allegorical persons is formed, when in strict language it is things only or ideas that are spoken of.

Apostrophe is a sudden change in our discourse, whereby, without giving previous notice, we address ourselves to a

person or thing different from that to which we were addressing ourselves before, under the excitement of some strong passion or emotion, as admiration, sorrow, love, indignation, &c.

Simile, similitude or comparison is commonly accounted a figure of speech, but rather improperly, as in reality it changes nothing. It merely states that one thing is like another. A metaphor, allegory, or hyperbole, being preceded by *as*, or some such word, makes a simile.

Ecphonesis or Exclamation begins with an Interjection, and terminates with an ardent wish, or some strong expression of joy or sorrow. *O death, where is thy sting! O grave, where is thy victory!* This figure is a species of Apostrophe.

Erotesis or Interrogation puts an undeniable proposition or truth into the form of a doubt, by asking a question, and it thereby strengthens the affirmation, or renders it more emphatical. *Hast thou an arm like God? Or canst thou thunder with a voice like him?*

Vision substitutes present for future time, and takes contingent circumstances for certainties. It affects to realize certain anticipated evils, or to substantiate some certain good consequences, in order to heighten an accusation, or defend a cause. Visions are gloomy or cheerful, malevolent or kind, according to the disposition of the party who forms them, or according to the character of the party to whom they relate. They may promote either peace or dissention. But it is not right to create new quarrels, or to aggravate old ones on account of visionary faults, nor to recommend any one too highly for virtues of which the proofs are not well known. We should make allowances for others as for ourselves.

Amplification enlarges the parts of a discourse by substituting for general terms an *enumeration* or detailed account of the several heads contained under those terms; by a *repetition* of particulars already mentioned; by *repeating* the same phrases at the beginning or end of several contiguous short sentences or members of a sentence; by *antitheses* or contrasted circumstances; and by several other means.

Climax is a species of amplification, in which the expression ending the first member of a sentence is repeated at the beginning of the second member; the expression ending the second member begins the third, and so on; the discourse gradually rising, (or sometimes falling,) at the same time.



Thus, *There is no enjoyment of property without government; no government without a magistrate; no magistrate without obedience; and no obedience where every one acts as he pleases.* Or thus, *add to your faith virtue; and to virtue, knowledge; and to knowledge, temperance; and to temperance, patience; and to patience, godliness; and to godliness, brotherly kindness; and to brotherly kindness, charity.*

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#### CAUTIONS RESPECTING THE USE OF FIGURATIVE LANGUAGE.

1. Figurative language is more common in poetry than in prose, as in poetry the affections of the mind have more play, and harmony of language is more studied, than in prose\*.

2. Too much of figurative language is at all times worse than too little, as when there appears to be a want of sincerity and truth, and an anxious pursuit of vain show and embellishment, the mind of the reader or hearer naturally feels distrustful and disappointed in his author.

3. Figurative language is seasonable when we do not choose to speak our minds clearly, or when there appears to be no other way of speaking them more clearly. It is favourable both to dignity and to conciseness of expression, when judiciously applied.

4. Passions that agitate or elevate the mind delight in Tropes and Figures, except Similes—and on the other hand, Passions that depress the mind, as grief, sorrow, repentance, humility, use only plain and unadorned language. It is proper that the language of any passion should be agreeable to the nature of that passion.

5. When Tropes or Figures are used for ornament or illustration, they should be natural and apposite, and easy to be understood, and should seem to grow, as it were, out of the very subject of the discourse. But care is at the same time to be taken, not to confound the nature of the thing illustrated with the illustration, nor to pursue the points of comparison or likeness too minutely. Far fetched resemblances, incongruous descriptions, and the hunting down of figures by multiplied comparisons, are proofs of a mind seeking assistance from wit, when nature and truth are gone.

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\* Propositions may be *figuratively* true when they are contrary to human reason and experience.—To deny a proposition that is not strictly or *literally* true, in order to evade some duty, or refute some accusation, is at best only a partial defence, and by itself a weak subterfuge.



## REMARKS ON THE STYLE OF POETRY.

THE chief object of Poetry is to please, which it does in several ways, as by instruction, by elegant and harmonious language, whether proper or figurative, by exhibiting great and good characters in the fairest view, and making their noble or virtuous designs ultimately succeed, and by painting vicious characters in the darkest and most odious colours, and disappointing all their criminal projects and purposes.

Poetry or Fable is the work of the Imagination, and it is analogous to History, which is the work of Memory. It exhibits things not as they *really* are but as they might be supposed to be according to *probability*.

The poet's eye, in a fine frenzy rolling,  
Doth glance from heav'n to earth, from earth to heav'n,  
And, as imagination bodies forth  
The forms of things unknown, the poet's pen  
Turns them to shape, and gives to airy nothing  
A local habitation and a name.

*Shakespear.*

Fables, whether they be composed in prose or verse, are equally poetical; but verse is the proper language of poetry.

Of prose fables, or poetical prose, there are four sorts, viz.

I. The Historical Allegory, as Barclay's *Argenis*, or Arbuthnot's *John Bull*.

II. The religious, Moral, or Political Allegory, as Bunyan's *Pilgrim's Progress*, Swift's *Tale of a Tub*, and *Gulliver's Travels*.

III. and IV. Modern Romances serious and comic, as those of Fielding, Smollett, and others, an unprofitable and a dangerous kind of reading, which began soon after the publication of Don Quixotte in 1604, and which has greatly supplanted reading of a better sort.

The style of romance or prose fable imitates the style of history, as has already been observed.

Of Poetry in verse there are seven sorts, viz.

I. The Epic, Heroic, or Narrative Poem, as Homer's *Iliad*, Virgil's *Æneid*, Milton's *Paradise Lost*.

II. Dramatic Poetry, as the Plays of Shakespear, Otway, Foote, Garrick, &c.

III. Lyric Poetry, which is, or may be accompanied with music, as the Odes of Pindar, Anacreon, Horace, Milton, Dryden, Gray, &c. also Songs, and Pastoral and Epic Ballads.

IV. Elegiac Poetry, expressive of grief, tenderness, affection, love, moral sentiments, and admonitions, of which we have examples in Ovid, Pope, Gray, &c.

V. Didactic Poetry, as the Fables of Æsop, Phædrus, and Gay. The Satires of Horace, Juvenal, Persius, Pope, Young, Boileau, &c.—Virgil's *Georgics*, Pope's *Essay on Man*, Akenside's *Pleasures of Imagination*, Armstrong's *Art of preserving Health*, &c.

VI. Descriptive Poetry, which is employed chiefly in describing the appearances of external nature, is to be found less or more in every good poem. Thomson's *Seasons* is an excellent specimen.

VII. Epigrammatic Poetry is the shortest species of poetical composition. The Epigram is written on occasions not very important, and is finished with an unexpected turn of wit. There are thousands of them in all languages, but most of them worthless.

Each of these primary kinds of poetry comprehends several subordinate species, which take rank according as the poem is long or short, serious or comic, probable or improbable, &c.

Of English versification there are three principal sorts, namely, Iambic, Trochaic, and Anapestic, with their varieties. Iambics lay the syllabic emphasis on the even, Trochaic on the odd syllables. Anapestics on every third syllable. Deviations from this rule are accounted varieties.—Iambics and Trochaics have a natural affinity with Common Time in music, and Anapestics with Triple Time—but it will appear hereafter that these affinities may be superseded.—Iambic measure is the most easy, the most natural, and the most dignified kind of English versification. It is therefore the most proper to be employed, as it is, in long poems; and most fit to be used, as it very commonly is, in all the seven kinds of poetry that have been enumerated. Trochaic and Anapestic measures, especially the latter, are more difficult and less natural than Iambic measure, and they are therefore less fit for long poems.

Besides this, Trochaics are generally esteemed to be devoid of dignity, so that their use is limited to light and short compositions, as ballads and songs. It may farther be remarked that the Iambic movement is in general rather slow, the Trochaic quicker, and the Anapestic the most quick.

I. Iambic verses consist of from one to seven feet, and they may all take an additional short syllable at the close of the verse.

1. The shortest form of the English Iambic measure consists of one Iambus, with an additional short syllable; as,

Disdaining,  
Complaining,  
Consenting,  
Repenting.

We have no poem of this measure, but it may be met with in stanzas. The example is taken from a song in the *Mask of Comus*.

2. The second form of our Iambic measure is also too short to be continued through any great number of lines; though in the following example it has a very good effect. It consists of two Iambuses.

With rāvish'd ēars  
The monarch hears,  
Assumes the God,  
Affects to nod.

This measure is often used in the names of ships, as *The William Pitt*, *The Charlēs Grānt*; and it would seem that Iambics are most proper for inscriptive names.

With an additional short syllable.

Ūpōn ā mōuntāin,  
Beside a fountain.

3. The third form consists of three Iambuses.

Nó wār, ōr bātłē's sōund  
Was heard the world around.

or with an additional short syllable,

Yē lāys nō lōngēr lāngūish,  
For nought can cure my anguish.

The name of the ship *Thē Jāne Dūchēss ōf Gōrdōn* belongs to this measure, although the second foot is a Trochee.

4. The fourth form is made up of four Iambuses, with sometimes an additional short syllable, which gives a pleasing variety.

Ōr whēthēr, ās sōme sāgēs sīng  
The frolic wind that breathes the spring,  
Young Zephyr with Aurora playing, &c.

This measure is used in short poems, as fables, tales, odes, &c. With an additional long syllable, it is the same with the Iambic Dimeter of the antients.

5. The fifth form, consisting of five Iambuses, is used in Epic and Didactic Poetry, and in Tragedy.

Ā wīt's ā feāthēr, ānd ā chīef's ā rōd,  
An honest man's the noblest work of God.

With an additional short syllable, this measure becomes nearly the same with that of the modern Italian heroic measure. But in English this addition is less common now than it was formerly, especially in epic and didactic poetry.

'Tis hēav'n itsēlf thāt pōints out ān hēreāftēr.

6. The sixth form, consisting of six Iambuses, and called *Alexandrines* for some reason neither certain nor important, is but rarely used. It sometimes concludes a heroic stanza, and sometimes the stanzas of an ode. This measure is the same with the pure Iambic Trimeter of the Greeks and Romans.

Fōr thōu ārt būt ōf dūst, bē hūmblē ānd bē wīse.

or with an additional short syllable,

With frēedōm bȳ mȳ sīde ānd sōft eȳed mēlānchōlȳ.

7. The seventh form has seven Iambics, but verses of this kind are now commonly broken into two lines, the former containing eight and the latter six syllables. This measure is very popular and pleasing to the ear. Lyric poems and hymns are often composed in it.

The Lord descended from above, And bow'd the heavens high.



II. Trochaic verses contain from one to seven feet, and most of them may take an additional long syllable at the close.

1. The first species of Trochaic verse, consisting only of one foot, always takes the additional long syllable, as

In āmāze  
Lost I gaze.

The example is taken from a burlesque poem, called a Lilliputian Ode, by Swift.

2. The second species has two Trochees, as

On thē mōuntāin,  
By a fountain.

or two feet with an additional long syllable, as

In thē dāys ōf ōld,  
Stories plainly told,  
Lovers felt annoy.

These lines are from an old ballad. The measure is very uncommon.

3. The third species has three Trochees, as

Whēn thē sēas wēre rōāring,  
Phillis lay deploring.

Verses of three Trochees and an additional long syllable, are sometimes called Anacreontic, as

Bȳ thē strēams thāt ēvēr flōw,  
By the fragrant winds that blow.

4. The fourth species is made of four Trochees, as

Dāys ōf ēase ānd nīghts ōf plēasūre.

or with an additional long syllable,

Idle, after dinner, in his chair  
Sat a farmer, ruddy, fat, and fair.

5. The fifth species, consisting of five Trochees, runs thus,

Āll thāt wālk ōn fōot, ōr rīde īn chāriōts,  
All that dwell in palaces or garrets.

or with an additional long syllable,

Plēasānt wās thē mōrning, ānd thē mōnth wās Māy,  
Colin went to London in his best array.

It may be doubted whether any poems of this measure are to be found in English, but some Scotch ballads are composed in it.

6. The sixth species, consisting of six Trochees, does not admit of an additional long syllable, as

Ōn ā mōuntāin strēch'd, bēnēath ā hōarȳ willōw,  
Lay a shepherd swain, and view'd the rolling billow.

7. The seventh species has seven Trochees, but the verse is usually broken into two lines, the former containing four and the latter three feet, thus,

Ās nēar Pōrtōbēllō lȳng. Ōn thē gēntlȳ swēlling flōod,  
At midnight, with streamers flying, Our triumphant navy rode.

This example is taken from one of the finest ballads in the English language. The first foot happens to be an Iambus instead of a Trochee, an allowable and common variety; and the verse contains an additional long syllable. Specimens of Trochaic versification may be found in the Greek and Roman poets.

III. Anapestic verses contain from one to five feet, and they take occasionally a short syllable at the close.

1. The shortest Anapestic measure must be a single Anapest, as

Būt in vāin  
They complain.

but this measure is ambiguous; for by laying the emphasis on the first and third syllables, we make it Trochaic.

2. The second species has two Anapests, as

Būt hīs cōurāge gān fāil,  
For no arts could avail.

## 3. The third has three Anapests, as

With hēr mīen shē ēnāmōurs thē brāve,  
 With her wit she engages the free,  
 With her modesty pleases the grave;  
 She is every way pleasing to me.

This is a delightful measure, and it is much used in pastoral songs. Shenstone's *Ballad in four parts*, from which this example is quoted, is an exquisite specimen. So is the Scotch ballad of *Tweedside*, and Rowe's *Dēspāiring bēsīde ā clēar strēam*; which last is perhaps the finest love song in the world. This measure is also adapted to burlesque, as appears from the humorous ballad called *The tippling Philosophers*, which begins thus,

Dīōgēnēs sūrlŷ ānd prōud.

and here we may observe that Anapestic verses commonly take an Iambus for the first foot.

With an additional short syllable the verse runs thus,

Sāys mŷ Ūnclē, Ī prāy yōu dīscōvēr ~  
 Why you pine and you whine like a lover.

## 4. The fourth species has four Anapests, as

At thē clōse ōf thē dāy whēn thē hāmlēt is still.

This measure resembles that of the French heroic verse. It admits a short syllable at the end, as

Ōn thē cōld chēek ōf dēath smīles ānd rōsēs āre blēndīng.

and sometimes also between the second and third foot.

Īn thē mōrning whēn sōbēr, Īn thē ēvē.īng whēn mēllōw.

5. The fifth species consists of five Anapests; but verses of this kind are broken into two lines, the former containing three and the latter two feet, as in the witty ballad of *Molly Mog*, written by Gay, and often imitated.

## IV. In some Odes we find mixed metres employed, which

has an agreeable effect, as in the *Allegro and Penseroso* of Milton.

<i>Iambic</i>	Bût cōme, thōu gōddëss, fāir ānd frēe, In heaven ycleped Euphrosyne,
<i>Trochaic</i>	Cōme ānd trīp īt ās yōu gō, On the light fantastic toe.

Poetic Licence signifies an allowable, because slight, deviation from that correctness of style which is more easily maintained in prose than in verse; a deviation from the strict rules of grammar, harmony, simplicity, and perspicuity formerly recommended.

Thus, the orthography and prosody of syllables may sometimes be altered by contracting or lengthening—the etymology and syntax of words may sometimes be vitiated—the purity of metres may be affected by the admission of other feet, and rhymes may not always perfectly tally—the simplicity of style may be affected by multiplied epithets, circumlocutions, and tautologies—and the admission of antiquated, new coined, and other uncommon words, domestic or foreign, may affect perspicuity. To which may be added the free use of tropes and figures, as also of words commonly termed synonymous.

But the Poets' Licence does not terminate in words and syllables. They affect to give laws to mankind; but those laws are favourable to virtue and liberty in good poems, and to licentiousness and ribaldry in bad ones. It is certain that the Druids preserved the laws and history of their country in poetic numbers; and perhaps it is not too much to consider Ossian's Poems as a specimen of their skill in the poetic art.

In Epic Poetry and Tragedy, the verses may either rhyme or not, although commonly in Epic Poetry they do, and in Tragedy they do not rhyme. All other verses require the embellishment of rhyme.

“ With thee conversing, I forget all time ;  
All seasons and their change, all please alike ;  
Sweet is the breath of morn, her rising sweet,  
With charm of earliest birds; pleasant the sun,  
When first on this delightful land he spreads  
His orient beams, on herb, tree, fruit, and flower,  
Glistening with dew ; fragrant the fertile earth  
After soft showers; and sweet the coming on  
Of grateful evening mild, the silent night  
With this her solemn bird, and this fair moon,  
And these the gems of heaven, her starry train;  
But neither breath of morn, when it ascends  
With charm of earliest birds, nor rising sun



On this delightful land nor herb, fruit, flow'r,  
Nor grateful evening mild, nor silent night,  
With this her solemn bird, nor walk by moon,  
Or glittering star-light, without thee is sweet."

*Milton.*

" But O, my muse, what numbers wilt thou find,  
To sing the furious troops in battle join'd.  
Methinks I hear the drum's tumultuous sound,  
The victor's shouts and dying groans confound,  
The dreadful burst of cannon rend the skies,  
And all the thunder of the battle rise.  
'Twas then great Marlbro's mighty soul was prov'd  
That in the shock of charging hosts unmov'd,  
Amidst confusion, horror and despair,  
Examin'd all the dreadful scenes of war:  
In peaceful thought the field of death survey'd,  
To fainting squadrons sent a timely aid,  
Inspired repuls'd battalions to engage,  
And taught the doubtful battle where to rage.  
So when an angel, by divine command,  
With rising tempests shakes a guilty land,  
Such as of late o'er pale Britannia past,  
Calm and serene he drives the furious blast,  
And, pleas'd the Almighty's orders to perform,  
Rides in the whirlwind, and directs the storm."

*Addison.*

" O thou that rollest above, round as the shield of my fathers!  
Whence are thy beams, O sun! thy everlasting light? Thou comest  
forth, in thy awful beauty, and the stars hide themselves in the sky;  
the moon, cold and pale, sinks in the western wave. But thou thyself  
movest alone: who can be a companion of thy course? The oaks of  
the mountains fall; the mountains themselves decay with years; the  
ocean shrinks and grows again: the moon herself is lost in heaven; but  
thou art for ever the same; rejoicing in the brightness of thy course!  
When the world is dark with tempests; when thunder rolls, and  
lightning flies; thou lookest in thy beauty from the clouds, and  
laughest at the storm. But to Ossian thou lookest in vain; for he  
beholds thy beams no more; whether thy yellow hair flows on the  
eastern clouds, or thou tremblest at the gates of the west. But thou  
art perhaps like me, for a season, and thy years will have an end."

*Ossian.*

## PROSODY.

### I. DEFINITIONS.

I. A Syllable was formerly defined (in Orthography) as any one complete sound. It may now (in Prosody) be defined as the least part of a foot.

1. A long syllable is pronounced slowly, as *move, slow*.
2. A short syllable is pronounced quickly, as *love, ten*.
3. An emphatic syllable bears a peculiar stress of voice, as *ābide, lōngēr*.
4. An unemphatic syllable has little or no stress of voice, as *the*.

II. Quantity properly means the distinction of syllables into long and short; but it is commonly used to distinguish syllables into emphatic and unemphatic, the former being denominated long, and the latter short.

III. Rythm is that disposition of syllables which constitutes feet or verse. Rythm is produced two ways; first, by a regular intermixture of long and short syllables; or secondly, of emphatic and unemphatic syllables.

IV. A foot is the least part of a verse, consisting of either two or three syllables.

1. An Iambus is a foot of two syllables, the first short and the second long, as *āwāke, ārise, bēfore, bēhind*.
2. A Trochee is a foot of two syllables, the first long, the second short, as *gēntly, sōftly, fāthēr, mōthēr*.
3. A Pyrrhic consists of two short syllables, as *frōm it*.
4. A Spondee consists of two long syllables, as *lēap-yēar, āmēn*.
5. An Anapest is a foot of three syllables, the two first short, the last long, as *dīsāpprōve, incōrrēct, sūpērsēde*.
6. A Dactyl is a foot of three syllables, the first long, the two last short, as *flāttrēry, liqūorice, vērdigrīs*.
7. An Amphibrach has a long syllable in the middle, and a short syllable at the beginning and end, as *mājēstic, cōnsūmption*.
8. A Tribrach consists of three short syllables, as *Phārisēe, grātīfj, Birmīnghām*.

V. Verse is a rythmical arrangement of a certain number of syllables, agreeable to the ear, and to the secondary senses.

A Hemistich is the half of a verse.

A Distich is a couple of verses.

1. Iambic verses consist principally of Iambuses.
2. Trochaic verses are composed chiefly of Trochees.
3. Anapestic verses are made up of Anapests, or nearly so.
4. Dactylic verses, which are very rare, are composed of Dactyls.

VI. Rhyme is a similarity of termination in two or more adjacent verses, which may be single, as *name, fame*; double, as *measures, pleasures*; or triple, as *furious, curious*.

1. A Couplet is two verses that rhyme.
2. A Triplet is three verses that rhyme.

VII. Metre denotes the sort of verse, and the number of feet, appertaining to the lines of a poem.

1. Heroics are verses containing five Iambuses, which are peculiarly used in narrative and dramatic poetry, but very seldom in lyrics.
2. Blank verse is the same as Heroics without rhyme.
3. Lyrics are verses which are or may be accompanied with music, and they generally contain six or eight syllables.
4. Common Metre denotes Lyric verses adapted to Common Time in music.
5. Triple Metre or Time denotes Lyric verses adapted to Triple Time.
6. A Stanza, Staff, or Stave, is a sort of poetical sentence, containing all the varieties of metre and rhyme that are to be met with in the same poem. A long stanza, however, contains several sentences, and resembles a prose paragraph.

VIII. Scanning is the art of measuring verses by feet.

IX. Melody denotes in music an agreeable succession of sounds from a single voice or instrument.—In versification it denotes rythm and sweetness, that is, that the emphatic and unemphatic syllables are regularly disposed, and may be easily articulated, without harshness.

X. Harmony in music denotes an agreeable combination of



sounds from various voices or instruments.—In poetry it denotes that the words are so aptly chosen, and so well arranged, that the sound is as it were an echo to the sense. Alliteration has some effect in producing harmony of verse by imitating sounds of different kinds, as the hissing of serpents by words abounding with the letter *s*! the snarling of dogs or cynics by words abounding with the letter *r*; the noise of drums or of thunder and crashing of arms by words denoting din and tumult, &c. Cæsural pauses likewise promote harmony, by dividing one or more verses into similar cadences, that are at once grammatical, metrical, and sententious.

Though deep, yet clear; though gentle, yet not dull;  
Strong without rage, without o'erflowing full.

*Denham.*

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## RULES OF VERSIFICATION.

1. Verses may be long or short within moderate limits, the shortest verse containing not less than three, and the longest not more than fifteen syllables.

2. Verses of less than six or more than ten syllables, occur only in stanzas. Short verses should excel in point and neatness, long ones in ease and dignity.

3. Verses may be Iambic, Trochaic, or Anapestic.

4. Iambic measures are the most natural, because they resemble most of the cadences of common conversation. They are suitable to all subjects, whether grave or gay, and may be used in all poems, whether long or short.

5. Iambic verses of ten syllables or five feet, usually called Heroics, are peculiarly appropriated to Epic, Didactic, and Descriptive Poetry, and also to Tragedy.

6. Lyric verses, consisting generally of six or eight syllables, may be composed of lambics, Trochees, or Anapests.

7. Trochaic and Anapestic measures, being less familiar to the ear, are less natural than Iambics. And on account of the superior difficulty of the versification, they are less fit for long compositions. Anapestic metre is elegant and pleasing, and suits any subject, whether it be serious or gay; but Trochaics are thought to have less of dignity, and are therefore employed only in light compositions, as ballads and songs.



8. Iambic feet are commonly considered as slow, and Trochaic as quick; however true this may be in general, it is not strictly and universally so. Iambics may abound with emphatic short syllables, and Trochaics with unemphatic long ones; and when these circumstances occur, the Iambics become quick and lively, and the Trochaics slow and grave.

9. As in music there are four crotchets to a bar in common time, and three crotchets to a bar in triple time, so in lyrics the dissyllabic rythms are supposed to accord with common time, and the trisyllabic rythms with triple time. Hence it is said that Iambic and Trochaic metres naturally correspond with common time, and Anapestic metres with triple time in music. This is true, so far as asserted; yet it is not the whole truth. Anapestic measures may be adapted to common time either by retrenching a short syllable at the beginning, or adding a short syllable at the close, if the verse consists originally of nine syllables. And again, Iambic and Trochaic verses will accord with triple time, when they consist of six or twelve syllables, or of four feet with an additional syllable at the close. Besides these, there are other methods of accordance, as by occasionally making two crotchets pass to one syllable, or two syllables to one crotchet, methods which it does not properly belong to this place to consider more minutely. It is also worthy of remark, that metre or verse is not essential to words set to music, as prose sentences of different lengths may be sung to the same air and time. There should, however, be some reasonable proportion between the length of the tune and the number of words it is set to. This rule is too often transgressed, as in the celebrated airs of *Non nobis*, *Domine*, and *Dulce domum*, and even in Handel's *Messiah*, if we may be allowed to judge and speak freely. How much better is the national song of *God save the King*, than the bare repetition of the words, "God save the King," set to the same or any other tune? We also affirm that it is a species of bad taste to carry a mean, paltry word or termination, with perhaps twelve or sixteen demisemiquavers annexed to it, through all the notes of the gamut. And it is equally faulty and improper to place words of weight and moment in situations where their importance is hid or obscured.—When music and poetry act together, it is their business not to counteract or obstruct each other, but mutually to illustrate and adorn the subject to which they relate. Good singers are careful to pronounce their words with fulness and precision, that the whole of what is sung may be understood. A sharp and energetic way of uttering the consonants greatly promotes clearness of delivery.

10. Rhyme is necessary in all sorts of Poetry, except Epic Poetry and Tragedy. In the former it is always agreeable, but in the latter it is scarcely tolerable. The Psalms are so majestic and sublime in the literal translation that all attempts to do them justice in metre and rhyme have failed of success.

11. Single Rhymes must always be emphatic. The words *cadence* and *prudence* do not rhyme, because the termination *dence* is not emphatic. But in French, where syllabic emphasis is unknown, these same words *prudence* and *cadence* would rhyme. And as French rhymes are more easily found than English, this may be one reason why rhyme is indispensable in all kinds of French versification: and another reason probably is, that with the few inflexions and limited construction or position of words in the French language, it cannot, like the Greek and Latin languages, command a sufficient intermixture of long and short syllables to make its versification strike the ear without the assistance of rhyme.

12. Double Rhymes have the first syllable emphatic, the second unemphatic. They are less easy to find, and are therefore less common, than single rhymes. The words *property* and *liberty* do not rhyme, because the chiming dissyllabic terminations have no emphasis.

When a convenient double rhyme occurs in Iambic or Anapestic verse, they are by poetic licence allowed to avail themselves of it, by assuming the additional short syllable, which is not supposed to vitiate or alter the metre.

When double rhymes are found to be very difficult or troublesome in Trochaic verse, it is allowable to assume an additional long syllable, by which the rhymes become single, and consequently more easy.

13. Triple Rhymes require the first syllable to be emphatic; the second and third syllables are unemphatic. They are obviously less easy to find than double or single rhymes, and this perhaps is a reason why Dactyls are seldom used at the end of a verse. The words *literary* and *itinerary* do not rhyme, because the termination *erary* is entirely unemphatic.

14. English Rythms are constituted by a regular disposition of emphatic and unemphatic syllables. Long syllables are often emphatic and short ones unemphatic, but not always so. The Greek and Latin metres, on the contrary, depend on quantity, that is, on the length and shortness of syllables, and not on syllabic emphasis and remission. The true pronunciation of these ancient languages has been long lost, but the loss is not of much consequence, at least to an English ear, as

Greek and Latin verses are read with as much pleasure and satisfaction with syllabic emphasis as they could ever have been by attending to quantity\*.

Metrical emphasis should coincide with either the syllabic or else the rhetorical emphasis, and metrical remissions or pauses with the rhetorical pauses, otherwise the versification is imperfect.

15. Long syllables are not all equally long, nor short ones all equally short; and the like observation holds with respect to emphatic and unemphatic syllables. Hence poets are at liberty to account many syllables long or short, emphatic or unemphatic, as it may suit their purpose, a circumstance which facilitates English versification. All monosyllables are emphatic or unemphatic at pleasure, except *the* and *a*, which are always unemphatic unless in Hudibrastic poetry. A long syllable is said to be equal to two short ones.

16. Nothing is more intolerable in verse than a perpetual recurrence of the same pauses, emphasises, and rhymes, and nothing more agreeable to the ear than a frequent change of melody and cadence.

Iambics frequently begin with a Trochee, and on assuming an additional short syllable at the close, they may be said to terminate with an Amphibrach.

There may be reckoned upwards of thirty species of Heroic verse, formed by the substitution of Trochees, Dactyls, Anapests, and other feet, instead of Iambuses, or resulting from the various positions of the cæsural pause. A Spondee and Pyrrhic together are equal to two Iambuses, or two Trochees, or to an Iambus and a Trochee together. In like manner may the other sorts of verse be varied.

Anapestic verses almost always begin with an Iambus.

Alternations of rhyme and metre, in stanzas or otherwise, are always pleasing.

17. But variety is not to be too much affected. Neatness of style, as well as melody and metrical harmony, should seem to recommend the introduction of variety, whenever it is admitted into the texture of verse.

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\* It seems probable that the ancients did not read but recited their verses much in the same way that the Litany and some other parts of the Church service are performed in cathedrals. Some inferior examples of this ancient mode of recitation may be found in the streets of every great town, as in the *Cries of London*.



## II. DEFINITIONS.

1. Pronunciation is the last part of Grammar, and it teaches the manner of articulating or sounding the words of a language. There is a distinct kind of pronunciation which belongs to, and is the last part of Rhetoric or Oratory, and which, however nearly it may be allied to Grammatical Pronunciation, ought not to be confounded with it. The Rhetorical kind teaches the graces of delivery, so as most effectually to touch and move the hearers.

2. The true or standard pronunciation of any country is that which prevails amongst the best educated of its inhabitants, especially in the metropolis. It may be considered as a compound of the two sorts of pronunciation already distinguished, namely, of a subdued kind of rhetorical pronunciation, together with a full measure of grammatical propriety.

3. Grammatical Pronunciation is applicable to the right reading of prose or verse; it regulates the quantity and emphasis of syllables; and the emphasis, accent, and tone of the voice in uttering sentences.

4. Quantity, as it regards metre, has been styled the distinction of syllables into long and short, or emphatic and unemphatic. But as it respects accent, quantity distinguishes the sounds of the vowels into kinds, whereof the denominations long, short, full, slender, obtuse, acute, and mixed, do not of themselves convey an adequate idea, and which can be known only by the hearing.

5. Syllabic Emphasis, commonly but improperly called Accent, is a peculiar stress or force of the voice, belonging to all words of two or more syllables, which rests chiefly on one letter, whether vowel or consonant, and which serves to render language harmonious, and simple in its derivations.

6. Rhetorical Emphasis, commonly and simply styled Emphasis, is that peculiar force or stress of the voice on the more important words of a discourse, which serves to excite the attention and direct the judgement of the hearer.

7. Tones are certain modulations of the voice corresponding with the affections or emotions of the mind excited by the discourse, or suitable to it, as love, hatred, joy, sorrow, hope, fear, anger, gratitude, &c.

8. Cadence is a peculiar inflexion of the voice, which admonishes the hearer that a sentence or clause is about to be ended; or that a verse, or that part of a verse which is intercepted between two cæsuras, is about to be completed.

A deficiency of cadence is termed *monotony*, and a superfluity *affectation*, but something of emphasis, accent, and tone is included in each. The fault of monotony cannot be



cured, where there is wanted an ear or taste for music; and affectation can be destroyed only by shaking the foundation of ignorance, vanity, and hypocrisy, on which it rests.

9. Pauses are rests or cessations of the voice, necessary in the first place for respiration, but extremely useful in the second place for distinguishing readily between sentences, and between the constituent parts of a long sentence.

A Pause at the end of a verse is called a *final pause*, and any where in the middle of a verse it is called a *cæsural pause*, or simply a *cæsura*.

A Pause longer than usual before a sentence of great weight or moment is called rather oddly an *emphatic pause*.

10. Accent is that peculiarity of pronunciation which belongs to the languages of different countries, and which serves to distinguish also between the language of one province and that another of the same country. Thus we speak of the English, Irish, Scotch, and French Accents. Provincial language is also denoted by the term *Dialect*, but this refers particularly to words and phrases.

Accent, in the strictest sense, means a certain melody of the voice in speaking suitable to the sentence delivered, and agreeing with the customary mode of utterance in any country. In a general sense it is nearly synonymous with pronunciation, and implies every thing relating to it, as quantity, emphasis, tone, melody, and cadence. The subject of Accent in the strictest sense has never been duly considered in the language of any country, but, in the loose or general sense several observations have been made upon it.

#### RULES.

I. If a right pronunciation pleases the ear, and assists the mind of the hearer in comprehending and judging aright of the subject of discourse, it is clear that the speaker himself, in order to be qualified to deliver his discourse aright, must understand the subject, as well as be capable of pronouncing well.

II. The sounds of the English vowels and consonants can be learnt only by the ear, but the learning will be greatly facilitated by the enumeration of them, given in Table II. page 3. The following rules will also be useful.

1. The final *e* lengthens the sound of the foregoing vowel, as in *can, cane, rob, robe, tun, tune*. The final *e*, in words ending in *re*, is sounded before the *r* like *u*, as *massacre, massacur; lucre, lucur*.—2. The Latin Diphthongs *æ, æ*, are sounded like *e*, as *Ætna, Etna; æconomy, economy*; but at the end of words *œ* sounds like *o*, as in *toe, foe*.—3. The English improper diphthongs, *ea, eo, eu, ue*, sound only the *e* and *u*, as

*tea* or *te*; *jeoffee*, *feffee*; *due* or *du*; though sometimes *eo* and *ea* are pronounced like *ee*, as in *people*, *speak*.—4. Sometimes the diphthong *ie* is pronounced like *ee*, as in *cieling*, *field*; and, at the end of words, always like *y*, as in *die*, *lie*; and *ei* is pronounced like *ee* in *deceit*, and like *ai* in *reign*.—5. The triphthong *eau* is pronounced like *o*, in *beau* and *jet d'eau*; and *ieu* sounds like *u*, in *lieu*, *adieu*.—6. The sound of *c* is hard before the vowels *a*, *o*, *u*, as in *call*, *cold*, *cup*; also sometimes before *h*, as in *chart*, *choler*; and before *l* and *r*, as in *clear*, *creep*. It is otherwise generally soft, as in *city*, *cell*, *cyder*, *child*.—7. In French words *ch* is sounded like *sh*, as in *chagrin*, *machine*; and sometimes like *qu*, as in *choir*.—8. The sound of *g* is hard before *a*, *o*, *u*, *l*, *r*, as in *gall*, *go*, *gum*, *glean*, *grobe*; also before *ui*, as *guilt*, *guild*; and before *h*, as in *ghost*; sometimes before *i*, as in *gibbous*, *gibberish*. It is also generally hard before *e*, as in *get*, *geld*, &c.; but soft in many words derived from the Greek and Latin, as in *geometry*, *genealogy*, *genus*. Two *g*'s are generally hard, as in *dagger*. The sound of *g*, when soft, is like that of *j*.—9. In any part of a word, *ph* sounds like *f*, as in *philosophy*.—10. The sound of *qu*, at the end of French words, is like *k*, as in *pique*.—11. The syllables *ti* and *ci*, if followed by a vowel, sound like *shi*, as in *fiction*, *logician*.—12. When *cc* occurs before *i*, the former is hard, the latter soft, as in *flaccid*.—The letter *p* is not pronounced at the beginning of syllables before *s* and *t*, as in *psalm*, *ptarmics*.

In order to obviate or correct some of the growing errors of pronunciation, the following observations will also be found useful.

1. The long vowels *a* and *o* should always be fully sounded, as in *fatal*, *father*, *water*, *noble*.—2. The short vowels *e*, *i*, *o*, *u*, should never be indistinctly or improperly sounded, as by saying *uvvent* instead of *e-vent*, *terrible* instead of *terrible*, *uppinion* for *opinion*, *nut* for *not*, *sing-e-lar* for *sing-u-lar*. In two words, *evil* and *devil*, the *i* is suppressed in reading, but not so in *Latin*, which is improperly pronounced *Lat'n*.—3. It is wrong to suppress the sound of *d* or *f*, in the words *and*, *London*, *of*, which ought not to be pronounced *an' Lon'on*, *o'*.—4. The letter *h* should never be sounded in words to which it does not belong, nor in words where, according to approved custom, it is mute. The following, it is presumed, is a complete list of such words as begin with *h* mute; *heir*, *heiress*, *herb*, *herbage*, *honest*, *honesty*, *honestly*, *honour*, *honourable*, *honourably*, *hospital*, *hostler*, *hour*, *hourly*, *humble*, *humbles*, *humbly*, *humour*, *humourist*, *humorous*, *humorsome*, *humorously*. And it is equally faulty to omit the sound of *h* in words to which it does belong.—5. The letter *r* has two sounds; one rough, used at the beginning of words or syllables; and the other

smooth, in the middle or at the end of a syllable, as in *rat*, *tar*, *tart*.—6. It is vulgar to confound the letters *v* and *w*, or to vitiate the terminations *ow*, *oe*, *sts*; as by saying, *weal* instead of *veal*, *vine* for *wine*, *feller* for *fellow*, *vinder* for *window*, *potater* for *potatoe*, *postis* or *postis-es* for *posts*.—7. The participial termination *ing* ought never to be read *in*, unless it be preceded by another *ing*; thus we say, *speaking*, *writing*, not *speakin'*, *writin'*; and *bringin'*, *singin'*, not *bringing*, *singing*.—8. The participial termination *ed* is commonly in participles contracted into 'd, but in adjectives and adverbs it is not contracted; thus we say, *that learn-ed man has confess-edly surpass'd them all*.—9. The termination *el* is contracted into 'l only in the following words, viz. *shekel*, *weasel*, *ousel*, *nousel*, *navel*, *ravel*, *snivel*, *swivel*, *rivel*, *drivel*, *shrivel*, *shovel*, *grovel*, *hazel*, *drazel*, *nozel*, which are sounded as if written *shek'l*, *weas'l*, *ous'l*, &c. Otherwise, *el* is always to be fully sounded, as in *parc-el*, *chap-el*, *nor-el*, *vess-el*.—10. The termination *en*, when it is unemphatic, and not preceded by a liquid, drops the *e* in pronunciation, as in *harden*, *heathen*, *heaven*, which are sounded as if written *hard'n*, *heath'n*, *heav'n*; and so *garden*, *gardener*, *burden*, *burdensome*, are sounded *gard'n*, *gard'ner*, *burd'n*, *burd'nsome*. In *fallen* and *stolen* the *e* is also to be suppressed; *fall'n* *stol'n*.—11. There are some exceptions to the preceding rule, which retain the sound of the *e*, viz. *sudden*, *kitchen*, *hyphen*, *chicken*, *ticken*, *jerken*, *aspen*, *paten*, *platen*, *marten*, *latten*, *patten*, *leaven*, *sloven*.—12. The termination *tion* or *sion*, always makes a distinct syllable; thus *nation* is to be pronounced *na-shun*, not *nash'n*.—13. Some Pronouns are susceptible of either a light or a grave pronunciation, as

	Light	Grave
my	<i>me</i>	<i>migh</i>
mine	<i>min</i>	<i>mine</i>
thy	<i>the</i>	<i>thy</i>
you	<i>ye</i>	<i>you</i>
your	<i>yur</i>	<i>yure</i>

These words, when they are used antithetically or solemnly, require the grave sound; the possessives also require it when they agree with the nominative to the verb, and *you* when it is a nominative. Otherwise they take the light sound. It is generally more polite to say *me* than *migh*, and *thy* than *the*.—14. The verbs *shall*, *would*, *could*, *should*, *are*, *have*, are to be pronounced *shāl*, *wou'd*, *cou'd*, *shou'd*, *arr*, and *havr*, not *shawl*, *wold*, *cold*, *air*, and *haive*.—15. The prepositions *of*, *to*, *for*, *from*, *by*, may be sounded fully or shortly. It is better to give them the full sound before short and unemphatic syllables, and the short sound before long or emphatic syllables. When



followed by *him, her, it, them*, or any personal pronoun, at the end of a sentence, they are to be pronounced fully.—16. It is deemed peculiarly elegant to interpose in the following words the short sound of *e* or *y* between the guttural and vowel sounds, viz. *sky, kind, kirk, guide, gird, girt, girl, guise, guile, card, carp, carpenter, carpet, carve, carbuncle, carnal, cartridge, gard, and regard*.—17. It is also accounted elegant to soften or liquify the consonants *d, t, s*, and *c* soft, when they are followed by the long vowel *i* or *u*, and preceded by an emphatic syllable, as in *Indian, educate, virtue, pronunciation*, which are pronounced *In-ji-an, edjucate, virchew, pronunshashun*. Care, however, must be taken not to diminish the number of syllables belonging to the word—we must not say, *Injan, pronunshashun*.—18. Contractions in speaking are less frequent now than they were formerly, and less reputable. It is better to say *cannot* than *can't*, *shall not* than *shan't*, *do not* than *don't*.

III. It is difficult, if not impossible, to subject the syllabic emphasis of words to particular rules, as they would be too numerous, and too much encumbered with exceptions. Yet it is useful to possess a few general rules; as, that the root is more frequently emphatic than either the affix or prefix; that a long syllable retains the emphasis rather than a short one; and that the seat of the emphasis in words of Saxon or English origin is near the beginning, but, in words of Latin or French extraction near the end. By expanding these observations, and adding a few others, we succeed in obtaining a short system of rules.

1. A long vowel, or a diphthong, makes a syllable naturally long; a short vowel followed by two consonants makes a syllable long by position. Two long syllables do not meet together in the same word, nor often more than two short ones. The same is true with respect to the meeting together of emphatic and unemphatic syllables. The words *amen, direct, leap-year, sometimes*, are exceptions.

2. The syllabic emphasis, rests rather on a single letter, than on the whole syllable consisting of two or more letters.

3. Monosyllables are naturally devoid of syllabic emphasis; but they are all susceptible of rhetorical emphasis, except the articles *a, the*.

4. Dissyllables must be either Iambuses or Trochees; that is, the syllabic emphasis must rest on the latter or the former syllable.

Words of two syllables that are formed by prefixing a syllable, have commonly the last syllable emphatic, as *to bestir, to beset, to prefer*.

Words of two syllables that are formed by adding a termination, have commonly the first syllable emphatic, as *whiteness, graceful, lover*.



Dissyllabic Verbs are generally Iambuses, and Nouns alike spelt are often Trochees ; as

<i>Absent</i>	<i>to absént</i>	<i>An extract</i>	<i>to extract</i>
<i>An abstract</i>	<i>to abstra'ct</i>	<i>Frequent</i>	<i>to frequent</i>
<i>An accent</i>	<i>to accent</i>	<i>Incense</i>	<i>to incense</i>
<i>A cement</i>	<i>to cement</i>	<i>An object</i>	<i>to object</i>
<i>A collect</i>	<i>to collect</i>	<i>A present</i>	<i>to present</i>
<i>A conduct</i>	<i>to conduct</i>	<i>Produce</i>	<i>to produce</i>
<i>A conflict</i>	<i>to conflict</i>	<i>A project</i>	<i>to project</i>
<i>A concert</i>	<i>to concert</i>	<i>A rebel</i>	<i>to rebel</i>
<i>A consort</i>	<i>to consort</i>	<i>A record</i>	<i>to record</i>
<i>A contest</i>	<i>to contest</i>	<i>A subject</i>	<i>to subject</i>
<i>A contract</i>	<i>to contract</i>	<i>A torment</i>	<i>to torment</i>
<i>A convert</i>	<i>to convert</i>	<i>A transport</i>	<i>to transport</i>
<i>A desert</i>	<i>to desert</i>	<i>A triumph</i>	<i>to triumph</i>

All dissyllables ending in *age, ish, en, et, our, ow, y, le*, or in *c* or *ck, ter, er*, are Iambuses ; as *cabbage, banish, hasten, prophet, honour, shadow, duty, battle, music, banter, baker* ; with a few exceptions, as *allow, avow, endow, below, bestow*. Many other dissyllables are Iambuses ; especially those that end with a consonant and *e* mute, as *abide, provide, elope* ; or with two consonants, as *commend, condemn* ; or have a diphthong in the last syllable, as *bewail, conceal, array, applause* ; except some nouns in *ain*, as *fountain, mountain, captain, curtain*.

5. Trisyllables are either dactyls, amphibrachs, or anapests.

Many trisyllables are dactyls ; as those in *al* and *ous*, in *ce, ent*, and *ate* ; as *animal, marvellous, maintenance, ornament, delicate* ; and those in *y, le, re*, and *ude*, as *decency, audible, theatre, fortitude*.

But trisyllables in *ce* derived from Iambuses, and such others as have the middle syllable long, are amphibrachs, as *defiance, adherence, disciple, obeisance, intestate*. And so are trisyllables ending in *ator*, as *creator, spectator*.

Many trisyllables are anapests, or have only the last syllable emphatic ; but these come chiefly from the Latin or French, as *comprehend, acquiesce, ambushade, magazine* ; or they are words formed by prefixing one or two short syllables to an Iambus or long syllable, as *misbecome, superadd*.

6. Polysyllables, in general, retain the emphasis of the words from which they are derived, as *conquerable, honourable, innumerable, arrogating, incontinently*.

In Polysyllables the terminations *or, ion, ious, and uous*, are immediately preceded by an emphatic syllable ; as *operator, admiration, litigious, incongruous*.

7. In all words whose penult is emphatic, ending with a long vowel, which precedes a single consonant, that vowel is long and open. But in the antepenult any vowel, excepting

*u*, so situated, is short; as *decent*, *local*, *paper*, *delicate*, *diligence*, *fabulous*.

8. Some words admit of more than one emphasis; but secondary emphases are weaker than the primary.

IV. The importance of what is called the rhetorical, but better *verbal*, emphasis, will appear from the following short question, to which no fewer than five answers may be returned, according to the five different positions of the verbal emphasis; "Do you ride to town to-day?" As, 1. *Do* you ride to town to-day? *No*, I stay at home. 2. *Do you* ride to town to-day? *No*, my *Brother* is going. 3. *Do you ride* to town to-day? *No*, I think of *walking*. 4. *Do you ride to town* to-day? *No*, I go a *hunting*. 5. *Do you ride to town to-day?* *No*, I stay until *to-morrow*, on account of the weather.

The syllabic emphasis may, and commonly does, affect the rhetorical emphasis so as to conspire with or against it. They should, as far as possible, harmonize in serious discourse; but the effect of ridicule or burlesque is increased by their disunion.

The rhetorical emphasis may be augmented by making the voice to pause immediately before, or after, an emphatic sentence or clause.

Antitheses require the rhetorical emphasis to be placed on the leading words that are contrasted with each other.

Particles, that is Articles, Pronouns, Prepositions, Conjunctions, and Adverbs, very seldom admit of the rhetorical emphasis, and some of them never admit of it. And, for this reason, such words are generally deemed unfit to conclude a sentence, or to stand in situations where emphasis is required.

Too many rhetorical emphases in a discourse are worse than too few, in the same way that excessive modesty is better than affectation, both in intrinsic value, and as calculated to please.

V. The regulation of the tones of the human voice belongs rather to Oratory, or Rhetoric, than to Grammar. Yet some part of the subject may be accounted grammatical. For to speak on all subjects with equal indifference of voice or tone, whether they be grave or gay, plaintive, compassionate, or congratulatory, would argue insensibility in the speaker. Nature is here the best grammarian.—Rhetorical tones are often delusive. They may bespeak more good qualities than the speaker possesses, and promise more than he is able, or willing, to perform. They may indicate much courage, devotion, piety, benevolence, and friendship, and yet sometimes mask the opposite evil qualities of cowardise, treachery, wickedness, and fraud.

VI. Cadences in prose are signs to the ear, as points or stops are to the eye, by which the mind apprehends the con-

struction of sentences, and judges of the relation of words to each other. Of Cadences there are different kinds, as affirmative or indicative, imperative, interrogative, subjunctive, optative, indefinite, &c. as well as major and minor. These can be learnt only by the ear. Cadences may also be distinguished into rising, falling, and circumflex.

A Verse may contain one, two, three, or four Cadences.

Poetical Cadences should be at once metrical and sentential. Two or more similar cadences coming together effect a pleasing harmony.

VII. Pauses, or suppressions of the voice are regulated in duration partly by the cadences, or grammatical construction, of the sentence, partly by the fluency and pathos of the discourse, and partly by the harshness or mellowness of the sounds of the consonants. Punctuation indicates generally the proper pauses—but yet sometimes the pauses must be more frequent, and at other times less so, than what is shewn by the points.

VIII. There is in every country an indescribable peculiarity of emphasis, cadence, and tone, styled Accent, which natives and foreigners readily discern in each other, but do not commonly acknowledge to exist amongst themselves. This indescribable something might perhaps be explained by musical notation; but no other way exists of representing it.

The powers of the letters of the alphabet are not the same in any two languages—for although the consonants of different languages do, in general, assimilate tolerably well together, yet the vowels and diphthongs often disagree in what is vaguely styled quantity, and sometimes quality, and the syllabic emphasis varies in different places.

The English vowels have each a greater variety of sound than the vowels of any other language. Not only foreigners, but the Scotch and Irish, are with difficulty kept in mind of this variety; so that their uniform and peculiar way of pronunciation according to the usage of their native language or dialect, occasions a great part of the brogue or accent with which they are charged. And not only so, but through affectation of change, people sometimes spoil or make worse that which was originally right or nearly so, supposing that in all cases that must be either right or wrong which they have found to be so in one or two particular cases.

In order to cure any provincialism of pronunciation, we would recommend

1st. To form an acquaintance with the sounds of the vowels in all their varieties.

2dly, To exemplify these sounds, especially in words of one syllable.



3dly, To change nothing provincial, without knowing certainly the difference between the right and wrong way of pronunciation.

*A short List of Words in which either the Irish or Scotch Pronunciation differs from the English.*

Letters.	heard in	pronounced improperly, as if numbered.
a	nàme	fàtal, pàtron, màtron
	fàll	quàntity, squàdron, wràth
	fàr	gàpe, càlf, fàther, ràther, fàrewel, quàlm, psàlm
	fât	càtch, chàpel, gàther, hàbit, quàsh, sàtan, wàst, wàx
e	mè	plèase, reàch, scà, tèà; sincère, supième, tènure, ténable; lèisure, decèit
	yès	bèar, pèar, wèar, tèar, swèar; grèat, prèy, convèy
	mèt	chèarful, fèarful, zèalous; seàrch, whèrefore, thèrefore; <i>bad, fad, rad</i> , for bed, fed, red
i	fine	Mìchael
	pìn	
	fìn	decision, vission, mallicious; <i>bed, led, red</i> , for bid, lid, rid
o	nò	còarse, còurse, còurt, sòurce; stròve, dròve, ròde, stròde, shòne
	pròve	fòot
	fòr	nòt, lòdge, dòor, flòor
	lòve	
u	mùte	
	bùll	bùll, bùsh, pùll, pùsh, pùlpit, pùdding, pùt, cùshion,
	tùb	bùtcher

To which may be added dròth for droug<sup>ht</sup>, cowl<sup>d</sup> for còld, bowld for bòld, brèadth for brèadth, lèngth for lèngth, strength for strength, schism for schism, ing-in for òniòn, clà-mour for clàm<sup>our</sup>, endèav<sup>our</sup> for endèav<sup>our</sup>, mischiè<sup>vous</sup> for mischiè<sup>vous</sup>.

The Welch mistake the sounds of eight hard consonants, or confound them with the corresponding soft sounds; viz. b p, d t, th th, g c or k, j ch, s or z ce or sh, v f; as big *pick*, blood *ploot*, these *thece*, jail, *chail*, azure *aysher*, virtue *firtue*.

END.



*Scripture Chronology, from the Creation to the Flood, 1656 Years.*

Years of the World.	Years before Flood.	Adam.	Seth.	Enos.	Cainan.	Mahaleleel.	Jared.	Enoch.	Methuselah.	Lamech.	Noah.	Shem.
130	1526	130	born									
235	1421	235	105	born								
325	1331	325	195	90	born							
395	1261	395	265	160	70	born						
460	1196	460	330	225	135	65	born					
622	1034	622	492	385	297	227	162	born				
687	969	687	557	452	362	292	227	65	born			
874	782	874	744	639	549	479	414	252	187	born		
930	726	930	800	695	605	535	470	308	243	56		
987	669	57	857	752	662	592	527	365	300	113		
1042	614	112	912	807	717	647	582	55	355	168		
1056	600	126	14	821	731	661	596	69	369	182	born	
1140	516	210	98	905	815	745	680	153	453	266	84	
1154	502	224	112	14	829	759	694	167	467	280	98	
1235	421	305	193	95	910	840	775	242	548	361	179	
1290	366	360	248	150	55	895	830	305	600	416	234	
1422	234	592	380	282	187	132	962	435	735	543	366	
1558	98	628	516	418	323	268	136	571	871	684	502	born
1651	5	721	609	511	416	361	229	664	964	777	595	93
1656	0	726	614	516	421	366	234	669	969	5	600	98

*Note 1.*—That the world was created in spring appears probable from hence, that the Flood took place in spring, after 1656 years were ended, whether those years be reckoned altogether by nativities, or partly by the long life of Methuselah.

*Note 2.*—There is nothing in the laws of gravitation, nor any thing said in Scripture, to lead us to suppose that the years of the antediluvian period were shorter than those of latter ages. The forms of speech in Scripture sometimes prophetically designate years by months, weeks, days, or hours, but never the reverse.

*Note 3.*—The allotted period from the creation of the world until the final overthrow of the Jewish state seems to have been 4350 years, or nearly  $365\frac{1}{4} \times 12$  years, intimated by 12 hours of the day, *Matt.* xx. 6 and 12; and *John* xi. 9; and by 12 years, *Matt.* ix. 20; but this period was shortened (*Matt.* viii. 29.) for gracious purposes, (*Matt.* xxiv. 22.) by 65 years, or nearly  $5\frac{1}{4} \times 12$  years, making a period of 4285 years, not indeed widely different from the former

*Scripture Chronology, from the Flood to the giving of the Law,  
882 Years.*

Years of the World.	Years of the Flood.	Noah.	Shem.	Arphaxad	Salab.	Eber.	Peleg.	Reu.	Serug.	Nahor.	Terah.	Abraham.	Isaac.	Jacob.	Joseph.
1656	—	600	98												
1658	2	602	100	born											
1693	37	637	135	35	born										
1723	67	667	165	65	30	born									
1757	101	701	199	99	64	34	born								
1787	131	731	229	129	94	64	30	born							
1819	163	763	261	161	126	96	62	32	born						
1849	193	793	291	191	156	126	92	62	30	born					
1878	222	822	320	220	185	155	121	91	59	29	born				
1996	340	940	438	338	303	273	239	209	177	147	18				
1997	341	941	439	339	304	274	1	210	178	148	19				
2006	350	950	448	348	313	283	10	219	187	9	28				
2008	352	2	450	350	315	285	12	221	189	11	130	born			
2026	370	20	468	368	333	303	30	239	207	29	148	18			
2049	393	43	491	391	356	326	53	23	230	52	171	50			
2083	427	77	525	425	390	360	87	57	34	86	205	84			
2090	440	90	538	438	403	373	100	70	57	99	13	97			
2108	452	102	550	12	415	385	112	82	69	111	25	100	born		
2126	470	120	568	30	433	403	130	100	87	129	43	118	18		
2158	502	152	600	62	32	435	162	132	119	161	75	150	50		
2168	512	162	10	72	42	445	172	142	129	171	85	160	60	born	
2183	527	177	25	87	57	460	187	157	144	186	100	175	75	15	
2187	531	181	29	91	61	464	191	161	148	190	104	4	79	19	
2217	561	211	59	121	91	30	221	191	178	220	134	34	109	49	
2246	590	240	88	140	120	59	250	220	207	249	163	63	138	78	
2259	603	253	101	153	133	72	263	233	220	262	176	76	151	91	born
2275	619	269	117	169	149	88	279	249	236	278	192	92	167	107	16
2276	620	270	118	170	150	89	280	250	237	279	193	93	168	108	17
2288	632	282	130	182	162	101	292	262	249	291	205	105	180	120	29
2298	642	292	140	192	172	111	302	272	259	301	215	115	10	130	39
2315	659	309	157	209	189	128	319	289	276	318	232	132	27	147	56
2369	713	363	211	263	243	182	373	343	330	372	286	186	81	54	110
2538	882	532	380	432	412	351	542	512	499	541	455	355	250	223	169

*Explanation*—In this Table, and the preceding, the first and last years of each Patriarch's life are noted, together with the contemporaneous ages of the others, in different columns. The spaces enclosed by dark lines shew the years of decease of the Patriarchs respectively.

Attempt to illustrate Scripture Chronology, from the Birth of Isaac to the giving of the Law, 430 Years.

	Years of the World	Years before Christ	Jacob.	Reuben.	Simeon.	Levi.	Judah.	Dan.	Naphthali.	Gad.	Asher.	Issachar.	Zebulun.	Dinah.	Joseph.	Benjamin.	Kohath.	Amram.	Moses.
	2108.	2107	born	born	born	born	born	born	born	born	born	born	born	born	born	born	born	born	born
Jacob flees to Laban . . . . .	2168	2047	60	72	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93
Jacob marries Laban's two daughters . . . . .	2240	1975	132	139	140	141	142	143	144	145	146	147	148	149	150	151	152	153	154
	2247	1968	139	140	141	142	143	144	145	146	147	148	149	150	151	152	153	154	155
	2248	1967	140	141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156
	2249	1966	141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157
	2250	1965	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158
	2251	1964	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159
	2252	1963	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160
	2253	1962	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160	161
Jacob ends serving for Rachael . . . . .	2254	1961	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160	161	162
	2255	1960	147	148	149	150	151	152	153	154	155	156	157	158	159	160	161	162	163
	2256	1959	148	149	150	151	152	153	154	155	156	157	158	159	160	161	162	163	164
	2257	1958	149	150	151	152	153	154	155	156	157	158	159	160	161	162	163	164	165
	2258	1957	150	151	152	153	154	155	156	157	158	159	160	161	162	163	164	165	166
	2259	1956	151	152	153	154	155	156	157	158	159	160	161	162	163	164	165	166	167
Jacob flees from Laban, and goes to Succoth	2260	1955	152	153	154	155	156	157	158	159	160	161	162	163	164	165	166	167	168
Jacob removes to Shechem . . . . .	2274	1941	166	167	168	169	170	171	172	173	174	175	176	177	178	179	180	181	182
Dinah espoused to Shechem . . . . .	2275	1940	167	168	169	170	171	172	173	174	175	176	177	178	179	180	181	182	183
Jacob goes to Manre.—Joseph sold . . . . .	2276	1939	168	169	170	171	172	173	174	175	176	177	178	179	180	181	182	183	184
Isaac dies . . . . .	2288	1927	180	181	182	183	184	185	186	187	188	189	190	191	192	193	194	195	196
Moses' Grandfather born about this time . . . . .	2294	1921	186	187	188	189	190	191	192	193	194	195	196	197	198	199	200	201	202
Jacob goes down to Egypt . . . . .	2298	1917	190	191	192	193	194	195	196	197	198	199	200	201	202	203	204	205	206
Jacob dies in Egypt . . . . .	2315	1900	207	208	209	210	211	212	213	214	215	216	217	218	219	220	221	222	223
Moses' Father born about this time . . . . .	2359	1856	251	252	253	254	255	256	257	258	259	260	261	262	263	264	265	266	267
Joseph dies before any of his brothers . . . . .	2369	1846	261	262	263	264	265	266	267	268	269	270	271	272	273	274	275	276	277
Levi dies . . . . .	2387	1828	279	280	281	282	283	284	285	286	287	288	289	290	291	292	293	294	295
Kohath dies . . . . .	2427	1788	319	320	321	322	323	324	325	326	327	328	329	330	331	332	333	334	335
Moses born . . . . .	2458	1757	350	351	352	353	354	355	356	357	358	359	360	361	362	363	364	365	366
Amram dies . . . . .	2496	1719	388	389	390	391	392	393	394	395	396	397	398	399	400	401	402	403	404
Moses flees from Egypt to Midian . . . . .	2498	1717	390	391	392	393	394	395	396	397	398	399	400	401	402	403	404	405	406
Levi dies . . . . .	2538	1677	430	431	432	433	434	435	436	437	438	439	440	441	442	443	444	445	446



*Scripture Chronology, from the giving of the Law by Moses to the  
Foundation of Solomon's Temple, 530 Years.*

Years of the World	Years before Christ.	Judges, &c. of Israel.	Proof Periods	Israelitish Servitudes.
2538	1677	<i>Law given.</i>		
		<i>Years.</i>	<i>Years.</i>	
2578	1637	Moses in the Wilderness	40	40
2588	1627	Joshua's wars, &c. until } the land was divided }	10	
2630	1585	Joshua, Eleazar, and } the Elders..... }	42	<i>Yers.</i> <i>Mesopotamians</i> . . . 8
2670	1545	Othniel (Caleb's ne- } phew and son in law }	40	<i>Moabites</i> . . . . . 18
2750	1465	Ehud .....	80	<i>Canaanites</i> . . . . . 20
2790	1425	Deborah .....	40	<i>Midianites</i> . . . . . 7
2830	1385	Gidéon .....	40	
2833	1382	Abimelech .....	3	
2856	1359	Tolah .....	23	
2878	1337	Jair ( <i>Judges</i> xi. 26) ....	22	300 <i>Philistines and } Ammonites</i> . . . 18
2884	1331	Jephthah .....	6	
2891	1324	Ibzan .....	7	
2901	1314	Elon .....	10	
2909	1306	Abdon ..	8	<i>Philistines</i> . . . . . 40
2929	1286	Sampson .....	20	
2969	1246	Eli ....	40	
2985	1230	Samuel ( <i>Acts</i> xiii. 20) ..	16	447
3023	1190	Saul ( <i>Acts</i> xiii. 21) ....	40	
3065	1150	David (1 <i>Kings</i> ii. 11)	40	
3068	1147	Solomon (1 <i>Kings</i> vi. 1)	3	480
		<i>From the Law to the Temple</i> . . 530		

*Note 1.*—It hence appears that the periods of the *Servitudes* are included, according to Scripture within those of the Judges. Our Commentators have, therefore, erred greatly in excluding them.

*Note 2.*—As Enoch was translated to heaven about 666 years before the destruction of the old world by the flood, so about the year of the world 2940, or nearly 666 years before the Babylonish captivity, Samuel being a child, probably 7 or 8 years old, the captivity of Judah was foretold, under the type of the destruction that was to befall Eli's house. Compare 1 *Sam.* iii 3; with 2 *Kings*, xxi. 12.

*Note 3.*—The sabbatical years tended much, until they fell into disuse in the 41st year of Solomon's reign, to preserve the Chronology of the sacred records of Scripture. These years appear to have fallen on the 7, 14, 21, 28, 35, 42, 49, 56, 63, 70, 77, 84, 91, 98, and 105th of each century.



# Scripture Chronology, during the Times of Solomon's Temple, 536 Years.

Years of the World.	Years before Christ.	Proof Periods	Kings of Judah.	Babylonian and Persian Chronology.
3066	1150		Solomon began to reign	
3106	1110		He reigned <i>well</i> ..... 40 years	
3186	1080	70	———— <i>badly</i> ..... 30	
3146	1070	40	<i>Regency</i> ..... 10	
3163	1053	57	Rehoboam ..... 17	<i>Years B. C.</i>
3166	1050	60	Abijam ..... 3	<i>Reigned Years.</i>
3193	1023	87	<i>Regency</i> ..... 27	732 Nabonassar or } 14 Belesis . . . }
3234	982	128	Asa ..... 41	730 Nadius . . . . . 2
3259	957	153	Jehosaphat ..... 25	725 Porus . . . . . 5
3283	933	177	<i>Regency</i> ..... 24	720 Jugæus . . . . . 5
3291	925	185	Jehoram ..... 8	708 Mardoc Empad . 12
3292	924	186	Ahaziah ..... 1	703 Arkianus . . . . . 5
3298	918	192	Athaliah ..... 6	701 <i>Interregnum</i> . . 2
3338	878	232	Jehoash ..... 40	693 Belibus . . . . . 3
3367	849	261	Amaziah ..... 29	692 Apronadius . . . 6
3409	807	303	<i>Regency, during the successive minorities of Uzziah &amp; Azariah</i> } 42	691 Regilibus . . . . . 1
3461	755	355	Azariah ..... 52	687 Mesessimordacus 4
3476	740	370	Jotham ..... 15	679 <i>Interregnum</i> . . . 8
3491	725	385	Ahaz ..... 15	666 Esarhaddon . . . 13
3520	696	414	Hezekiah ..... 29	646 Saosduchinius . . 20
3575	641	469	Manasseh ..... 55	624 Chinladanus . . 22
3578	638	472	Amon ..... 3	605 Nabopollassar . . 19
3609	607	503	Josiah ..... 31	560 Nebuchadnezzar 45
3612	604	506	<i>Beginning of Captivity</i>	558 Evilmerodac . . . 2
3682	534	70	<i>End of Captivity</i>	554 Neriglissar . . . . 4
				537 Belshazzar . . . . 17
				535 Darius Medus . . . 2
				528 Cyrus . . . . . 7
				520 Cambyzes . . . . . 8
				484 Dar. Hystasp . . . 36
				463 Xerxes . . . . . 21
				422 Artax. Longim . . 41
				403 Dar. Nothus . . . 19
				357 Artax. Mnem. . . 46
				336 Ochus . . . . . 21
				334 Arogus . . . . . 2
				330 Darius . . . . . 4
				322 Alexander Mag. . . 8
				315 Philip . . . . . 7
				303 Alexander Ægus 12

*Note 1.*—From the year of the world 3106, when Solomon's idolatry began, to the year 3612, the æra of the Babylonish captivity, the Prophets reckon 490 years, besides 15 years, or thereabouts, which were added to the duration of the Jewish state, as well as to the life of Hezekiah, 2 *Kings* xx. 6. Ezekiel also reckons 390 years from the beginning of Solomon's idolatry until the 6th year of Hezekiah's reign. Compare 2 *Kings* xviii. 9, and *Ezek.* iv. 5.

*Note 2.*—Josephus says that Solomon reigned 80 years in all; which means that 80 years had elapsed between the reigns of David and Rehoboam; and this was really the case, according to the Prophets. *Isa.* xxiii. 15, and *Ezek.* iv. 6, as stated above.

*Note 3.*—Asa could hardly have been more than 4 years old when his father died; yet, after reigning 41 years, he died an old man, say between 70 and 80 years of age, 1 *Kings* xv. 23. We have therefore ample room to insert a Regency of 27 years, at the end of which Asa, being of manly age, put an end to his Grandmother Maacha's Regency, on account of her idolatry, 1 *Kings* xv. 13.

*Scripture Chronology, during the Times of Solomon's Temple.*

Years of the World.	Years before Christ.	Proof Periods	Kings of Israel.	Assyrian and Median Chronology.
3066	1150		Solomon began to reign	
3106	1110		He reigned <i>well</i> .....40 years	
3136	1080	30	———— <i>badly</i> .....30	
3146	1070	40	<i>Regency</i> .....10	
3168	1048	62	Jeroboam .....22	
3193	1023	87	<i>Regency</i> .....25	
3195	1021	89	Nadab ..... 2	
3218	998	112	Baasha .....24	
3219	997	113	Elah ..... 2	
3230	986	124	Zimri, Omri .....12	
3251	965	145	Ahab .....22	
3252	964	146	Ahaziah..... 1	
3280	936	174	<i>Regency</i> .....28	
3292	924	186	Joram .....12	
3320	896	214	Jehu .....28	
3337	879	231	Jehoahaz .....17	
3342	874	236	<i>Regency</i> ..... 5	
3358	858	252	Jehoash.....16	
3383	833	277	<i>Regency</i> .....25	
3424	792	318	Jeroboam .....41	<i>Years B. C.</i>
3446	770	340	<i>Interregnum</i> ..... 22	727 Tiglath Pileser .19
3447	769	341	Zachariah, 6 months .. 1	713 Salmaneser . . .14
3448	768	342	Shallum, 1 month .... 1	705 Senacherib . . . 8
3452	758	352	Menahem.....10	679 Esarhaddon . . .26
3460	756	354	Pekahiah ..... 2	— — — — —
3480	736	374	Pekah .....20	655 Dejoces . . . .53
3488	728	382	<i>Interregnum</i> ..... 8	633 Phraortes . . . .22
3496	720	390	Hoshea .... 8	593 Cyaxeres . . . .40
				558 Astyages . . . .35
				537 Cyaxeres. or } 21
				Darius m. } 21
				— — — — —
				535 Ditto . . . . . 2
				528 Cyrus . . . . . 7
				&c.

*Note 4.*—Chronologers have confounded the 2d year of Jehoram king of Judah's life, (which coincided with the 18th year of his father Jehoshaphat's reign) with the 2d year of his own reign, which did not commence until he was 32 years old. During this interval of 30 years the prophet Elisha flourished, and many memorable events happened, as recorded in the first eight chapters of 2 *Kings*, sufficient to fill up the period, and much more than sufficient to fill up the time usually assigned to them.

*Note 5.*—Jehu and his descendants governed Israel for four generations, that is 132 years, reckoning 33 years to a generation. 2 *Kings* x. 30. But in this period there was one minority of 5, and another of 25 years. So in the kingdom of Judah, during the same period, there must have been a double minority of 42 years, or upwards of one generation, to make the years of the kingdom of Judah tally with those of the kingdom of Israel. This adds one generation to the number (13) enumerated between David and the Babylonish Captivity, and completes the number (14) stated in *Matt. i. 17*.

*Short Sketch of Jewish, Grecian, and Roman Chronology, intended chiefly for the Times of the Second Temple at Jerusalem, 585 Years.*

<i>Years of the World</i>	<i>Years before Christ</i>	<i>Jewish Chiefs.</i>	<i>Greeks in Egypt.</i>	<i>Greeks in Syria.</i>	<i>Roman Chronology.</i>
3682	534	Daniel . . . . . 70			965 Troy taken.
3735	481	Jeshua . . . . . 53			748 Rome built.
3765	451	Joakim . . . . . 30			508 Consuls chosen.
3815	411	Elhasnib . . . . . 40			454 Solon's Laws introduced.
3845	371	Joiadah . . . . . 40			390 Gauls take Rome.
3877	339	Johanan . . . . . 32			367 Plebeian Consul elected.
3897	319	Jaddua . . . . . 21	<i>Years</i>	<i>Years</i>	293 Sun dial erected.
3918	298	Onias . . . . . 20	<i>B. C.</i>	<i>B. C.</i>	281 Tarentine war.
3927	289	Simon Justus . . . 9			274 Pyrrhus defeated.
			282 Ptol Soter. . . . 20	258 Antiochus Soter 19	269 Silver first coined.
3942	274	Eleazar . . . . . 15		243 Antiochus Theus 15	264 First Punic war begins, and lasts 33 years.
3968	248	Manasseh . . . . . 26		223 Seleu. Callinicus 20	235 Temple of Janus shut.
			244 Ptol. Philad. . . 38	184 Antio. Magnus 36	228 First Roman ambassador sent to Athens and Corinth.
4001	215	Onias II. . . . . 33	219 Ptol. Euergetes . 25	173 Seleu. Philopator 11	218 Second Punic war begins, and lasts 17 years
4023	193	Simon II. . . . . 22	202 Ptol. Philopator 17	162 Antio. Epiphanes 11	212 Marcellas takes Syracuse.
4043	173	Onias III. . . . . 20	178 Ptol. Epiphanes 24	160 Antio. Eupator . 2	179 Numa's books found.
4046	170	Jason . . . . . 3		148 Demetrius Soter 12	168 Macedon subdued
4052	164	Menelaus . . . . . 6		143 Alex. Balas . . . 5	148 Third Punic war begins.
4058	158	Judas Macabæus . 6		138 Demet. Nicator . 5	146 Carthage destroyed
			143 Ptol. Philometor 35	128 Antio. Sidetes . 10	136 Embassy sent to Egypt, Syria, and Greece.
4075	141	Jonathan . . . . . 17		123 Dem. Nic. iterum 5	133 Pergamus taken.
4083	133	Simon . . . . . 8		121 Zebina . . . . . 2	121 C. Gracchus killed
4112	104	John Hireanus . . . 29	114 Ptol. Physcon . . 9	94 Antio. Grypus . 27	111 Jugurthine war begins, and lasts 5 years.
4113	103	Aristobulus . . . . 1		90 Seleucus . . . . . 4	91 Social war begins, and lasts 3 years.
			78 Ptol. Lathurus . 36	81 Philip . . . . . 9	89 Mithridatic war begins, and lasts 26 years.
4140	76	Alex. Jannæus . . . 27		67 Tigranes . . . . . 14	88 Civil war between Marius and Sylla begins, and lasts 6 years.
4149	67	Alexander . . . . . 9	66 Alexander . . . . 12	62 Antiochus . . . . 5	63 Catiline's conspiracy detected.
4155	61	Aristobulus . . . . 6	49 Ptol. Auletes . . 14		60 First Triumvirate.
4178	38	Hyrcanus . . . . . 23			46 Cato dies.
4181	35	Antigonus . . . . . 3	34 Cleopatra . . . . 15		44 Cæsar murdered.
	A. D.				43 Second Triumvirate.
4215	1	Herod . . . . . 34	<i>Roman Emperors.</i>		42 Battle of Philippi.
4225	10	Archelaus . . . . . 10	Cæsar Augustus 28		31 Battle of Actium.
4227	12	Coponius . . . . . 2	A. D.		27 Augustus emperor.
4230	15	Marc. Ambivius . 3	14 Augustus . . . . 44		
			15 Tiberius . . . . . 1		
4241	26	Valerius Gratus . 11	35 Tiberius . . . . . 20		
4250	35	Christ crucified			
4251	36	Pontius Pilate . . 10	37 ————— 22		
			41 Caligula . . . . . 4		
4256	41	Marcellus . . . . . 5			
4259	44	Cuspius Fadus . . 3			
4261	46	Tiberius Alexander 2			
4263	48	Cumaus . . . . . 2	54 Claudius . . . . 13		
4270	55	Fælix . . . . . 7	68 Nero . . . . . 14		
4275	60	Portius Festus . . 5	69 Galba . . . . . 1		
4276	61	Albinus . . . . . 1	79 Vespasian . . . . 10		
4279	64	Gessius Florus . . 3	81 Titus . . . . . 2		
			96 Domitian . . . . 15		
4285	70	Jerusalem totally destroyed	98 Nerva . . . . . 2		
		Residue of the Jews banished.	117 Trajan . . . . . 19		
4350			138 Adrian . . . . 21		
			161 Antoninus Pius 23		
			180 M. Aurelius . . 19		
			192 Commodus . . . 12		
			211 Severus . . . . 19		
			217 Caracalla . . . . 6		

*Note 1.*—Our Saviour was born in the year of the world 4215, about the autumnal equinox, six months after John Baptist: and he was 34½ years old when he died. There were five Passovers in the time of his public ministry, mentioned in the New Testament, as follows:—(1.) *John* ii. 13.—(2.) *John* iv. 35, four months after conversing with the woman of Samaria.—(3.) *Luke* vi. 1, a few days before the disciples rubbed the ears of corn.—(4.) A little after the feeding of the four thousand.—(5.) At the time of the crucifixion,—See *Sir Isaac Newton's Remarks*.

*Note 2.*—Chronologists rest chiefly on human testimony in settling the particular times relative to the second Temple; and happily they differ very little in their computations in this part of history.

























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